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Photo Marcosa, Boston, Mass.

LEIGH DE LAGY.

The Matinee Girl



If I were an actress—! Impatient exclamations already! Cries of "They can all tell us what to do. Every one is our critic; especially those who don't know a footlight from a taxicab." Wait! Wait! First, this is not a criticism. Second, I do know footlights when I meet them out walking. I have stared from one side of them, and acted or tried to from the other, quite long enough to escape the odious epithet, "outsider." It is as one of you that I want to tell you of the Cushman Club at Philadelphia.

The greatest need of every player, especially every traveling player, is to be so well housed. After the problem of eliminating the wholly commercial spirit from the stage, it is the hardest problem for solution by players. Why do ninety-nine of every hundred players hurl maledictions at The Road? Listen to the burden of their plaint: It begins and ends with hotels. Either the hotels are beneath contempt, or they are beyond the capacity of any but the biggest purses. They are greedy brigands or barns.

At 322 South Tenth Street in Philadelphia is an attractive, homelike house that is an answer in brick and mortar and fine fresh walls and polished floors to this problem. It is the tarrying place for the women of the profession who are playing in the city, or who are waiting there for an engagement, and those who "have nothing in view and feel all in." Its name is an earnest of the hospitable spirit pierced with a high and abiding ambition, for it bears the name of Charlotte Cushman. This hotel for professional women is the Cushman Club.

For \$1 you may join the club. For from \$8 to \$20 a week you can secure a room and board. And about it there are no hotel odors, there is no drear \$2 a day atmosphere. "A place to live combining the freedom and privacy of a club with refinement of surroundings and home comforts," is the claim made for it, and the claim is well supported by the club itself.

The rooms are tastefully furnished. There is the not universally available luxury of the private bath. A large reception room is a refined index to the cosiness of the rooms. A music room gives the student actress a chance for daily vocal practice. For the actress of domestic taste there is a cheerful sewing room with sewing machines, where a depleted wardrobe may be replenished. There is a neat laundry that discounts the window pane as a dryer for the extemporaneously washed handkerchiefs a hundred per cent. A fair library invites one to read while she rests. It is a good library, and would be better if each of us contributed to it her favorite book.

If the Philadelphia Cushman Club succeeds it will become the parent house of a chain of other Cushman clubs in the cities of this country. The name will be a synonym for small homelike hotels, whose guests are women of the dramatic profession.

The Cushman Club came into being in January this year. It has fifty members, but should have more. At times there have been ten guests, but there should always be fifteen, as many as the little homelike hotel can accommodate.

Sometimes there is a great deal in a name, a great deal of genuine brotherly and sisterly hospitality, a great deal of indorsement by the elder brothers and sisters of the profession of plans for the younger. Honorary members of the Cushman Club, for example, are Mrs. Fiske, Viola Allen, Julia Mariowe, Annie Russell, Mrs. John Drew, Alice Fischer, Margaret Illington, and Blanche Walsh. Of the Advisory Board are Daniel Frohman, Harrison Grey Fiske, John Drew, Francis Wilson, Rev. Floyd W. Tomkins, who is the treasurer, and Newton M. Potts, who are friends of the stage and its people, and there are also Mrs. Mortimer Brown, Mrs. Charles P. Sinickson, Mrs. Wayland Hoyt, Mrs. Herbert Morris, Mrs. Clinton Rogers Woodruff, Mrs. George Willis Goddard, Mrs. James Large, Mrs. Young Spencer Morris, Mrs. Edward Beech Fink, Mrs. Mahlon D. Kline, and Emma F. Neilson.

I have spoken to women players who would soon appear in Philadelphia, about the Cushman Club. They were all instantly interested. Then arose bogie fear and prompted a question, the only question, "Is it an institution with a lot of rules?"

Once for all, let me answer that there isn't the slightest savor of an institution about it. It is designed to be a self-supporting hotel or high-classes boarding house for women in the dramatic profession. It will become so if the actresses of this country give it the support of their membership and patronage. There are no more rules than you would make for the government of your own home. Though the Church Alliance was its founder it is absolutely non-sectarian.

I wish every woman in the profession would join the Cushman Club, honoring the memory of one of the greatest American women, and providing for a pleasant home while in Philadelphia for herself and her sisters. I should like to see the Cushman Club stand in Philadelphia as the Woman's Professional League does in New York, as a home for the hotel

of life burns low in hours like these. For the veteran manager-actor in the black silence satiated actress, a social, heart warming radiant centre for all woman mimes.

And when that has been accomplished it would be good to know that in other cities of this country other Cushman clubs are starting up as green oases in the desert of Theatrical travel.

Pictures of two interiors of the Cushman Club are printed on this page.

When in one of the brief but terrible obscurations of hope that eclipse the spirit of courage as a cloud the sun, James H. Wallick ended his life in his room at a hotel near the wide aced farm which had once been his, there passed one of the kindest and most picturesque figures in the dramatic profession.

Mr. Wallick was one of a class which is, our European visitors and critics say, too small for the welfare of our stage. He was an actor-manager. He was the star besides being the producer of The Cattle King and The Bandit King. On the stage he played ferocious parts most ferociously, but off it he was the mildest voiced and mannered of men.

Of huge physical proportions, his heart was as greatly overgrown as his body. He was gentle to women, tender to children, and protective to all the humble creatures who are the little brothers of men. Farm life was his Utopia, for it would permit him to be surrounded by the horses and dogs, between which and himself there was a marvelous free masonry. The big man's especial animal protégé was a mysterious creature of black velvet coat and eyes of jet behind which burned constant flames, and a strident baritone purr that resounded through the rooms. This was Joe, Mr. Wallick's companion, that trotted at his heels, sat in a high chair beside him at meals and drank coffee from the best china cup in the house. A wonderful cat, the most wonderful, Mr. Wallick asserted, that had ever lived or might ever live again. They who have seen the later melodramas which Mr. Wallick owned and managed remember the magnificent Great Danes, Duke and Duchess, that traveled with the companies and played in some of the melodramas. The Duke and Duchess were militant members of his animal colony and family.

Of gravest aspect, Mr. Wallick always rejoiced in a joke, especially when he was its object. It was in the earliest days of his managerial career that he presumed to remind a

the first time doubted his strength or his desire to "push along." The flame of the love it flickered out. The mood which made him flee from sight of his friend's crowded hearth to his own empty one on that Christmas morning visited him again, and again with the rare impulse of a strong, silent man he cried out, "I can't stand it!"

Whatever the spiritual tragedy in the darkness that preceded the writing at dawn of that terse, characteristic, final note: "This is my own act," that strengthened his arm for self-destruction, flowers of memory are heaped high upon James H. Wallick's grave. Roses that symbolize his generosity, violets that are emblems of the humility of a fine nature, lilies that typify a rare unselfishness, and among them evergreen branches that represent a strength that battles with and survives all storms but the last, such a storm as sent the great body and the great soul of James H. Wallick crashing back to the Source of All Strength whence they sprang.

THE MATINEE GIRL.

SOUTH AFRICAN NOTES.

See See Successfully Presented—East Lynne Popular—Good Vaudeville.

JOHANNESBURG, March 23.

Appearing at His Majesty's in See See is the Wheeler-Edwards Gaiety company, which has made a big hit here. Maud Thornton in the title-role, who will no doubt be remembered in the States, is exceedingly clever, and is one of the best actresses in the musical comedy line that has visited South Africa. She has made a tremendous hit in her various characters. Foster Courtenay, who played Ichabod Bronson in The Belle of New York when it was first produced in London, is the comedian of the company, smartly assisted by Alfred Beers, who also does good work as Hangeke, "a son of sin," built on similar lines to that of Li in San Toy. Christie Holland as So Hee, See See's boy attendant, is very good, and does some pretty dances. The play goes exceedingly well, and the whole production is quite up to the standard of the company's other productions. That ought to be a sufficient guarantee of excellence for anybody, and the piece is sure to have a good run.

Leonard Rayne, who is still occupying the Standard, produced last week that old and dreary drama, East Lynne. The company has been playing to packed houses. East Lynne was booked for three nights only, but owing to the great success scored it was kept on for a week. To-night a command performance of Raffles, under distinguished patronage, will be held.



THE CUSHMAN CLUB: The Reception Room.

prima donna in his company of her liking for redolent vegetables by sending her prepaid by express from his farm a huge and odorous onion. He chuckled deep in his mighty chest as he told of how the prima donna bided her time until the width of a continent and a chain of extortionate express offices lay between them. Then from San Francisco, across continent, came a large travel-worn package. A quarter hour he spent unwrapping its covers until he came to the unfragrant heart of the gift. It was the shrunken but still aggressive onion he had sent the prima donna. For the package, which came C. O. D., the original perpetrator of the joke paid to the express companies \$15.

Behind his fast trotter I drove with Mr. Wallick one Christmas morning when he went to the village to deliver, after the manner of Santa Claus, some holiday gifts to the family of an old friend. His bulky figure, wrapped in a great coat, his strong arms clasping the consignment of gifts, he bent his great height to enter the door. Gay cries of "Merry Christmas!" greeted him. Five minutes later he came out, and his figure had lost its erectness, his face its calm content. It was the only time I ever saw The Bandit King agitated.

He stepped heavily into the runabout and turned his horse back toward the hills. "I couldn't stay long. I had to get out of there," he said.

"Why?" "They had a Christmas tree, and everybody was giving everybody else gifts, and there was such a true family feeling that I couldn't stand it."

It was the only hint of a deep, an unfathomable heart loneliness the strong man ever gave. In a moment he had resumed his outward air of cheerful imperturbability.

But it was one of the mood straws that showed which way the wind of character blew. When one farm, handsome Holyrood, near Middletown, N. Y., had passed out of his hands, he courageously set about acquiring another. The new one is at Lakewood. The last time I saw him he spoke jocosely of the fact that one of his partners had acquired the "cold feet" so common during a midwinter season of hard times. "But we intend to push right along," he said, and his tone was that of one invincible. And so he looked and so for nearly seventy years he had been.

But with ill-health claiming dominion, in the black hours of a probably sleepless, torturing, despair-ridden night, he may have for

MOVING PICTURES ARE PANTOMINES.

The United States Circuit Court Decides They Come Within Copyright Law as Violations.

Judge Lacombe, in the United States Circuit Court, has handed down a decision in which he declares that moving picture shows come within the copyright law, and that the exhibition of films of scenes from copyrighted plays or books are violations of copyright, in that they are pantomimes and therefore theatrical productions.

The case upon which the decision was made was brought by Harper and Brothers, Klaw and Erlanger, and Henry L. Wallace against the Kalem company, manufacturers of moving picture films and machines, for reproducing certain scenes from Ben Hur. The action was for damages and an injunction. The complainants represent the owners of the book copyright, of the stage rights and the estate of the author, General Lew Wallace. David Gerber, of Dittmerhoefer, Gerber and James, appeared for the complainants, and Henry L. Cooper, of Kerr, Page and Cooper, for the defendants. In his decision granting an injunction Judge Lacombe says:

"The result obtained when the moving pictures are thrown upon the screen is within the daily Webster, an infringement of various dramatic passages in complainants' copyrighted book and play. To this result, defendant, the Kalem Company, undoubtedly contributes. Indeed, it would seem that it is the most important contribution."

The case of Daly vs. Webster, to which Judge Lacombe refers, was an action brought some eight years ago by the late Augustin Daly to prevent the production of the railroad track rescue scene in William A. Brady's After Dark, which he claimed was copied from the similar scene in his Under the Gas Light. Judge Lacombe granted the injunction in this action, and it has served as a precedent.

In the proceedings Harper and Brothers proved that it cost \$100,000 to stage Ben Hur, and that more than \$200,000 had been received in royalties from the play alone.

PLANS OF HENRY B. HARRIS.

Henry B. Harris has made the following announcement of his plans for next season:

His first production in New York will be made in August, when he will stage a new comedy by James Forbes. The Hudson Theatre will open its sixth season on Aug. 24, when Robert Edson will be seen there in a new play by George Broadhurst, entitled The Call of the North, founded on Dr. Stuart Edward White's story, "Conjuror's House." Marjorie Wood will be Edson's leading woman, and others in his company will include De Witt Jennings, Beatrice Prentice, Burke Clarke, Macy Harlen, David Torrence, and Lawrence Eddinger.

Rose Stahl will continue next season in The Chorus Lady, opening in the Grand Opera House, New York, Sept. 7. Early in September Mr. Harris will present Edgar Selwyn in a new play, entitled Pierre of the Plains. Thomas W. Ross will be seen in New York in a new play now being written for him, and Henrietta Crossman also is to appear under the joint management of Mr. Harris and Maurice Campbell in a new play. Mr. Harris will have three companies playing The Lion and the Mouse on tour.

Edmund Breese is to appear next November in a new play by Edith Ellis, entitled The Nebraska, while Dorothy Donnelly will make her debut as a star in a new drama by Charles Klein. Other plays to be produced by Mr. Harris include The Belle of Liberty, by Martha Morton, and a new play by Elmer B. Harris.

While abroad Mr. Harris will make arrangements for the reappearance in this country of Ruth St. Denis in some new Indian dances. He also plans to arrange to send Rose Stahl to a London theatre, where she will appear in The Chorus Lady, which she presented in vaudeville in England with success.

LEIGH DE LACY.

The portrait on the first page of this issue is an excellent likeness of Leigh De Lacy. Since leaving her home in Tacoma, Wash., six years ago to join a stock company in St. Louis, her rise in her chosen profession has been rapid. That it is not ephemeral is well evidenced by the fact that it has been progressive, steady, and most convincing of all, financially successful. Her initial starring tour this season, even in the face of the hard times, has been a veritable triumph from every standpoint. The variety of characters she has been called upon to play would tax the versatility of the cleverest. This is where she shows her excellent stock training. It would be hard to say in which play she showed to any special advantage; whether in The Kreutzer Sonata, The Daughters of Men, Janice Meredith, or any other of the many parts she has had. Possessed of a magnificent contralto quality of voice, a beautiful physique and a magnetic personality, nature has seldom been so lavish of her gifts to a single woman.

STAGE EMPLOYEES' UNION BALL.

The Denver Theatrical Stage Employees' Union gave its electrical masquerade ball in Denver on April 22, which was one of the most successful ever given by the society. Novel electrical and stage effects were introduced for each dance on the programme. The stage showed the rail of a yacht and the dancers appeared as if dancing on the deck. A storm was represented with rain and snow, and during the "hazy moon" waltz a beautiful maiden traveled across the stage on an electric crescent. The committee which had charge of the arrangements was as follows: Ellis F. Graham, chairman; John L. McLaughlin, Frank Schausen, Victor Burgreen, James Stuart, E. H. Schaefer, A. M. Wion, and George Bowman.

MRS. PATRICK CAMPBELL SAILS.

Mrs. Patrick Campbell returned to New York on May 6 from her road tour and sailed for London on the Celtic the following day. She announced her intention of returning to America next Autumn, probably under the management of David Belasco. She expects to meet Mr. Belasco in England this summer and then complete her arrangements for appearing under his direction. If negotiations are successful it is likely that she will be seen in a play originally intended for Mrs. Leslie Carter.

MISS TELLER READS PLAY.

Charlotte Teller gave a reading of her play, Jeanne d'Arc, in the chapel of Dr. Parkhurst's church, on May 4. The play was originally intended for Maude Adams, but the production of Julia Mariowe of Percy Mackaye's drama on the same subject put a stop to the arrangements.



THE CUSHMAN CLUB: The Sewing Room.

REVIEWS OF NEW PLAYS.

THE SEASON RAPIDLY DRAWING TO AN END IN NEW YORK.

Mildred Holland Presents a Romantic Drama New to New York—Opera at Popular Prices on Eighth Avenue and in Harlem—Adelaide Keim in Stock at the Metropolis—A Few Combination Houses Open.

To be reviewed next week:
THE GIRL AND THE DETECTIVE—Blaney's THE PROVIDER—Yorkville

Yorkville—The Lily and the Prince.

Drama in four acts, by Carina Jordan. Produced May 4 (K. C. White, manager).

Count di Savelli..... George Warrington
Countess di Savelli..... Amy Rath
Angela di Savelli..... Mildred Holland
Silvio D'Orsini..... Charles Arthur
Duke of Ferrara alias Frontini..... Del La Barre
Roman Guard..... Edward Fraser
Lucasta Borgia, Duchess of Ferrara..... Teresa Dale
Sancia, Countess of Ferrara..... Anna Barton
Gianni..... William H. Pendergast
Count Forrelli..... Robert Gordon
Princess of Colonna..... Frank Farrell
Castello, Master of Justice..... John Cole
Governor of Friuli..... Donald Weidow
Cardinal Capua..... Frederic Byron
Inquisitor..... James Preston
Oceco..... Alton Thomas
Count D'Orsini..... K. H. Gilroy

Carina Jordan's romantic drama, The Lily and the Prince, was given its first New York hearing here last Monday evening. The action of the play passes in Italy at the beginning of the sixteenth century thus permitting a considerable display in the way of picturesque mountings.

The first act opens in an Italian rose garden near Florence on the estate of Count di Savelli. Angela, the daughter, is very much in love with Silvio D'Orsini, whose engagement to Angela has been announced. While the two lovers are engaged in the garden the Duke of Ferrara, also known as Frontini, visits the father and tempts him with a dukedom if he will give his aid to overthrow the Vatican. The count orders Frontini from his house, and Angela returns just in time to hear the Duke threaten Savelli. She tries to persuade her father to tell her the name of the man who has insulted him, but he tells her to forget what she has heard. Frontini has in the meantime sent his soldiers to arrest Savelli for treason and has him incarcerated in the Fortress of St. Angelo.

In the second act Angela visits the palace of the Duke of Ferrara to plead for her father's life. The duchess, who is in love with Silvio, invites Angela to stay with her, and concocts a scheme whereby the Prince of Colonna is to pass the night in Angela's apartment at the castle. The Prince who is at the mercy of the duchess, declares, however, that the "Lily" shall be sacred to him. The duchess then summons Angela to tell her that she will give her a letter which will admit her into the Fortress of St. Angelo on that very night if she will swear never to reveal the fact that she did not pass the night in the castle. Angela swears and then departs for Rome. The Prince of Colonna is admitted by the secret stairway and drops a note from the sky to prove that he has been in the apartment of Angela.

The third act opens on a corridor in the fortress, and later on the inner Council Chamber of Justice, a grim and forbidding place of intense blackness and mysterious atmosphere. Here Angela finds her father in chains, and worn and haggard and denounces the councilors and their president. One of the masked councilmen orders her put on the rack. She instantly recognizes the voice as that of the man who tempted her father at Florence. Cardinal Capua, believing Angela dissembles the council and frees her father. The reception room in the Castle of Ferrara is the scene of the last act, and in it Angela tries to convince Silvio that she did not pass the night in her apartment at the time the Prince dropped the note from her window. News arrives that the Duke of Ferrara has been excommunicated and the Duchess exiled, whereupon Angela absolved from her oath tells Silvio that she passed the night at the fortress with her father.

Miss Holland in the role of Angela runs the gamut of emotions, portraying with wondrous power every passion which can move the human soul. Teresa Dale as the Duchess played with that certainty of touch and intellectual grasp which is to be found in a clever actress. Anna Barton was a delightful Sancia. Charles Arthur was an excellent Silvio. Robert Gordon looked and acted the part of the Prince convincingly. George Warrington as Count di Savelli and Amy Rath as Countess di Savelli, together with Del La Barre as the Duke and William H. Pendergast as Count Forrelli, were all conspicuous members of an excellent cast.

This week, The Provider.

Metropolis—Barbara Frietchie.

The stock season at the Metropolis was inaugurated on May 4 with Adelaide Keim in the role of Barbara Frietchie. In the course of the evening Miss Keim was the recipient of many floral tributes from her admiring auditors. Her portrayal of the title-role was one of unusual strength and beauty, bringing out the different phases of the character in a manner that left nothing to be desired, satisfying the most critical. The other members of the company gave admirable support to the talented star. Clara Austin was very pleasing as Sue Royce. As Captain Trumbull, Thurston Hall did some really excellent work, giving an artistic performance from beginning to end. Alexander Carney acquitted himself with entire credit as Jack Negley. George Robinson as Mr. Frietchie gave a forceful and dignified performance. Miss McNeill as Sally Negley, and Della Knight as Laura Royce were both good. Dakota Reich as Mrs. Hunter gave a good interpretation. Mathilde Dehon as Mammy Lu was true to the part. Chauncey Keim did fair work as Arthur Frietchie. Richard Lyle was convincing as Colonel Negley. William F. Arnold as Jim Green and Edyn Strong played his parts well. In the roles of General Stonewall Jackson and Dr. Hal Boyd, Langdon West gave satisfactory performances. Jack Fitz-Simmons as Fred Geiwex and Franklin Byron as the Sergeant both appeared to advantage. The house was crowded, and warmly welcomed Miss Keim. Among the numerous floral gifts were an American flag ten feet long and five feet wide, made of roses and pink, and a lyre five feet tall made of pink Marechal Neil roses. The play was staged under the direction of Walter Stokes Craven. Miss Keim was called before the curtain at the end of the third act, and in a few feeling words expressed her thanks. Next week Miss Keim appears as Juliet in Romeo and Juliet, in which role she made a great hit during her regular season in Chicago.

American—Italian Opera.

Ivan Abramson's Italian Grand Opera company, lately at the Academy, moved up town last week to the American, where it purposes remaining for a season, and furnishing Eighth Avenue with Italian grand opera at popular prices. The company has been strengthened by several newcomers, one of these, Madame Desana, proving herself a valuable acquisition. Extremely pleasing in appearance, she possesses a soprano voice of much tonal beauty, using it with skill and considerable dramatic power, though her gestures and delivery are rather commonplace. M. Arcangeli, the new baritone, is excellent, and Madame Casio has a strong voice, which a persistent vibrato robs of much of its musical quality. That is the trouble with several others of the company, whose enthusiastic vehemence

produce rather harsh vocal effects. Taken as a whole, however, the company does admirably, and when the conductor, M. Fornari, has got his orchestra under firmer control, smoother and better rounded results may be expected.

The programme for the past week included six operas—Aida, Monday and Saturday evenings; Lucia, Tuesday evening and Saturday matinee; La Traviata, Wednesday matinee; Il Trovatore, Wednesday evening; Rigoletto, Thursday evening, and Faust, Friday evening.

This week's repertoire is as follows: Monday, Cavalleria Rusticana and I Pagliacci; Tuesday night and Saturday matinee, La Traviata; Wednesday matinee, Lucia; Wednesday evening, Aida; Thursday, Il Trovatore; Friday, Rigoletto; Saturday night, Faust.

West End—La Traviata.

The Helen Noldi Opera company at the West End Theatre gave for last week's bill of opera in English, Verdi's La Traviata. It was well sung by Madame Helen Noldi and her company, and attracted excellent attendance. A newcomer in the company, Charlotte Grosvenor, made her local debut and pleased greatly. She is said to be a niece of ex-Congressman Charles H. Grosvenor, of Ohio, and comes from Boston, where she has been a member of the Castle Square company. A large number of Boston friends were present to welcome her Wednesday night, when she alternated with Madame Noldi as Violetta, other roles being taken by Cecil Calvert, Achille Alberti, and Miss Taylor. This week, Faust.

At Other Playhouses.

ACADEMY OF MUSIC.—This is the last week of Fritz Scheff in Mlle. Modiste at this house. Next week E. H. Sothorn will begin his annual Spring season here.

NEW STAR.—Kate Barton's Temptation was last week's attraction. The season of this house closed on May 9.

STUYVESANT.—The Warrens of Virginia moved from the Belasco last Monday night for a Spring run.

BLANEY'S LINCOLN SQUARE.—Edna May Spooner and her supporting company have gone to Brooklyn, and Cecil Spooner will occupy this house for four weeks, opening with The Girl and the Detective.

THEATRE.—The Cowboy and the Squaw was the attraction here last week. This week, David Kessler in The Spell and Accounts Are Settled.

GRAND OPERA HOUSE.—Oiga Nethersole in a repertoire of Sapho, Carmen and The Second Mrs. Tangueray, played to good business here last week. This week, The Clansman.

LYCEUM.—The Thief closed here Saturday night, and the house will be dark until Fall.

LIBERTY.—The season of this house ended Saturday night with the 160th performance of Poly of the Circus.

GOSPEL OF THE TOWN.

Wilbur Finley Fauley's juvenile players will appear in a series of afternoon and night performances in the concert hall, at Madison Square Garden, in conjunction with the Mothers' Exposition, beginning on May 14. Among the new offerings will be a two-act fairy play, entitled Three White Mice, by Frances Agnew Matthews, author of Pretty Peggy. Tiny pierrots will act as pages and ushers during the Garden engagement. The first afternoon performance will start at half-past two o'clock. The night performances begin at candle light. The Summer season of the juvenile players will begin in Newport the latter part of June, under patronage.

Albert B. Webster, chairman of the committee at the Alfred University, Alfred, N. Y., was a recent visitor to the city. He came to arrange for production by amateurs of Arthur C. Alston's Tennessee's Partner, which will be seen night of June 8, with the university pupils of that town in the various roles.

The Willis Amusement Company is preparing next season to send out a new production of the successful comedy-drama, The Lost Trail. Franklin Woodruff has been secured to assume the leading character of Bud Larrabee. Mr. Woodruff will be featured, and the supporting company will be a strong one. The same firm will also produce a new drama by Anthony K. Willis, entitled On Cuban Shores.

Frederick Forrest, late of the original Squaw Man company, has been engaged by Gaston Mayer, of London, England, to play the part of Stubbs, in Mrs. Wiggs of the Cabbage Patch, during the London engagement, and in the principal cities of England this and next seasons. Mr. Forrest opened at Birmingham a few weeks ago. He is a native of Dublin, Ireland, and during the engagement there, his first in his native country, was received with many expressions of good will from his warmhearted countrymen. The play scored an enormous success in Ireland, as well as in England.

The engagement has been announced of Euline Weston, of Charleston, to C. Russell Sage, the young actor. Miss Weston, who sailed last week for London with her mother, recently inherited a large fortune from her father, John L. Weston. Mr. Sage sails on May 23, and the wedding will occur in London June 10. He will continue his professional career when he returns in August.

After much searching a playwright willing to undertake a revision of Glaciosa's drama, Falling Leaves, has been discovered, and rehearsals began last week. The company consists of Grace Elliston, Dorothy Dorr, Roberta Brenna, Heleh Scott, Yvonne De Kerstrat, Margaret Allen, Olga Robertson, Ida Brause, Louis Massen, John West, Lester Longman, Albert Gran, John Wilson, Arthur Vivian, George Pierrot, John Bunna, Fred Roberts, George Sloan, and Richard Burke.

Henry Standing Bear, an Indian interpreter, and Hazel Mary Moran, an actress, have taken out a license to marry. Standing Bear is a full blooded Indian and his bride is a half breed.

The Gay Musician will follow A Knight for a Day at Wallack's, opening on May 18. Amelia Stone, Sophie Brandt, Olga Von Hatzfeld, Walter Percival, Edward Martindell, and Joseph Miron are in the cast.

It was decided last week to continue the run of The Merry Widow at the New Amsterdam all Summer.

The name of the Mary Fisher Home, an institution for the care of those long engaged in journalism, literature, art, drama or any of the professions, has been changed to the Washington Home of Mount Vernon, N. Y.

Jessica Pond having finished coaching the senior class of Port Wayne, Ind., High School for their annual play, has been engaged to produce Love's Labor's Lost for the Crawfordville, Ind., High School. Miss Pond has been very successful in coaching, and will produce her own *à la carte* play, The Blind Girl of Castel-Cullie, this Summer.

Osborne Clemson has been engaged as leading juvenile in the Chicago production of His Honor the Mayor.

Madame Fuji-Ko gave a reading of her own adaptation of an old Japanese drama, The Vampire Cat of Nabeshima, at the studio of Edmund Russell, on May 4.

Walter H. Cluxton, who played the Messenger in The Message from Mars, has joined the Jessie Bonstelle company at the Star Theatre, Buffalo, N. Y.

John F. Fernlock is in his thirty-fifth week with Lincoln J. Carter's Flaming Arrow company, playing the heavy, Lieutenant Brightly.

The Stanhope Wheatcroft Dramatic School has established new quarters at 437 Fifth Avenue, New York city, where Mrs. Adeline Stanhope Wheatcroft will conduct the school on the same high plane as heretofore. The Summer class will shortly start and enrolment for this period can now be made.

NEWS FROM ROME.

A NEW PLAY, THE STRONGEST OF THE MODERN ITALIAN STAGE, PRODUCED.

Lady Macbeth's Torment, a Curious Play—Chinese Legation Objects to a Play—Traversi's New Play is a Smiling Satire on Cosmopolitan Rome—Bracco's Lost in the Dark Set to Music—Testoni's New Play.

(Special Correspondence of The Mirror.)

Rome, April 20.—The Whirlwind, which has been lately represented at the Argentina Theatre, is considered by many to be Sebastino Lopez's best work and one of the best works of the modern Italian stage. It is noble in thought and gives a large view of Italian life as it is at present. It is strong in form and rapid in action. All Lopez's works are good, and each new one is an improvement of its predecessor, but this one is above them all; and great is the distance between it and all the others.

Doctor Salva-Branca is a young scientific professor at the Palermo University. He leads a quiet life, with no other thought but his science and his young wife, Sabina, to whom he was engaged when only a boy. Sabina, on her side, is a delightful creature. She is wild, innocent, passionate, ardent and strong—one of those women, in fact, which belong to Sardinia, where she was born.

Dr. Branca has an old school chum, also a doctor, Dr. Astorgia, a respectable married man and a good father, but subject to little infidelities, forgotten as soon as over. Branca, on the contrary, is a model husband and lover in one, although married for some years.

In course of time he has a patient, Parnel, who is an acrobat, who has fallen a victim to one of his tricks. This Parnel has a mistress, a certain Cora, a magnificent creature, to whom every vice of the flesh is known. This woman, with her bold beauty and insolence, acts like strong wine on the poor doctor's senses, and he falls victim to a devouring passion. The woman filters her poison in the heart, mind and blood of the poor man, who loses his reason, dignity and conscience under her will. He confesses everything to his wife in shame and grief. He does not try to defend himself; he does not invent lies to excuse himself; he is guilty, and the prisoner of his guilt, Sabina, does not condemn him. She pardons him. She had hoped to go with him to her native land—she will go alone. She feels sure that he will return to her when his folly has past.

Parnel, however, is not content. He wants Cora back. She is necessary to him in his profession. There is a grand scene between the acrobat and the man of science—two men so different in every respect. It is really a superb artistic creation. Branca sends off Parnel, who might have saved him.

Six months pass by. Cora is living with Branca, and influences him as much as ever. Sabina, however, vows that she will free him at any price. This she effects by killing Cora, then cries to her husband, "I did it for you—for you!" And the curtain falls.

This end is the weakest part of the drama. But every end would seem weak after the grand scene between the man of science and the acrobat. As it is, this drama is one of the strongest yet written for the modern Italian stage, and with a very little alteration I think it might do for the English-speaking stage.

A curious play for us lovers of Shakespeare has been given at the Argentina Theatre. It is called Lady Macbeth's Torment. Of course it was a failure. The plot itself is trivial. A woman kills her husband because she detests him.

Now Lady Macbeth did not kill her husband, and did not detect him.

She says that he committed suicide. Afterward she takes to painting and marries one of her old lovers. To this man she confesses her crime—and dies, giving birth to a child. Now where does Lady Macbeth come in here?

A curious little incident happened at the Argentina Theatre a few days ago. A piece by Clémenceau was announced but had to be withdrawn, because the Chinese Legation here objected to it on account of its containing a satire on Chinese customs. Quite a diplomatic question was raised upon the affair, and yet the play has been given elsewhere.

We are now anxiously awaiting Traversi's new play, The Martyrs of Work. It is a witty and biting satire on the modern life of the cosmopolitan world of Rome. It is not unkind, however, on rude in any way, toward society. The author neither judges nor condemns; he only observes. His satire is not ferocious; it is always courteous. If it has 'rot points at times they are covered with velvet. If it whips at times, it is careful not to hurt. It does not wound; it only scratches. Altogether, it is a smiling satire.

The "martyrs of work" are those people in society who do nothing, and yet are always so occupied! They do nothing all day, but in the evening they are tired to death; their work is useless, tasteless, profitless, but in their way they work the work of the world. And thus they are the "martyrs of their work."

It is this work, this inexorable work of modern society, that Traversi shows up in his new comedy. No eight-hour laws for these workers; no holidays; no days of rest; no possibility of a general strike.

Traversi divides his piece in three acts: Morning, noon and evening; and every act is realistic, taken from real life.

The first act introduces us into the boudoir of a "lady of fashion." She is scarcely awake. She had been the night before to an ambassador's ball. She would fain have stayed in bed, but she has to see the dressmaker, the modiste, the manicure, etc. Her husband on his side is just as busy. Then there is the mail to see to. Madame has also her little charities to attend to before lunch, and there is not a second to lose. After lunch (Act II) madame changes her dress to pay visits, go to a concert or a lecture or a tea. She must be seen everywhere, whether she enjoys herself or not. Then comes the evening (third act), with another change of dress for dinner, theatre and ball. A bridge party will also take place in this third act.

The scenery in each act is an exact copy of the rooms in one of the most aristocratic palaces in Rome. The characters are all taken from real life, but no one in particular is really copied sufficiently to be recognized by the public. In its way this is a wonderful play, but as it represents only Roman life it cannot well be transplanted either to London or New York.

Bracco's celebrated drama of Lost in the Dark has been put to music by the young and talented maestro, Stefano Donaudy, and Bracco came to Rome to be present at the first performance of the opera.

The first act opens in a very low class café. All is confusion and laughter. But in the midst of this you hear a poor blind man (Nunzio) playing dance music at a piano. This is a sad contrast to the noises around him.

As the café is closing a poor lost beggar girl (Paolina) enters, followed by a policeman. She sees Nunzio and cries to him to save her. He promises, and they go out together.

The second act represents a dual villa in Naples. The Duke is receiving guests, all more or less abandoned to vice. The Duke, however, is tired of this life, and he remembers that he has a daughter somewhere—but where? (This is Paolina.) Meanwhile Paolina and Nunzio are wandering over the country, playing and singing. They appear in the garden just as the Duke falls to the ground in a fit, and Nunzio and Paolina retrace their steps without being seen.

The third act is in a dilapidated hotel. Nunzio is sad, for he fears that Paolina will leave him. In fact Paolina is tempted by an old and disreputable hag to dress in the fine clothes she brought with her, and takes the girl away with her.

Rossini is Testoni's new comedy, which is to be given in Florence in a day or two. Testoni

PROMINENT REPERTOIRE MANAGERS.



JOHN J. MURRAY.

John J. Murray, general manager of the Murray and Mackey attractions, has devoted twenty-five years to the amusement business—circus, vaudeville, minstrel and dramatic. He was formerly of the well-known vaudeville teams of John J. and Florence Murray, Deming and Murray, and Murray, Leslie and Murray, for ten years playing the leading vaudeville theatres and combinations of America. From 1881 to 1896 Mr. Murray was principal clown with various circuses. In 1900 he joined hands with Frank H. Mackey, launching the Murray and Mackey Comedy company. Although starting at the rear of the procession in four years' time they were looked upon as among the leaders in the repertoire production of sensational melodramas and high-class specialties. The enterprise met with instantaneous favor, and the success was so great that, two years ago, they started the Murray and Mackey Eastern Stock company, which has also met with splendid success.

The Murray and Mackey companies carry carloads of scenery and effects, present an excellent line of royalty plays, employ the very best of dramatic and vaudeville talent, and stage all productions with the greatest of care.

Mr. Murray is a member of the National Alliance of Billposters and Distributors of the United States and Canada, the National Association of Theatrical Producing Managers, the White Rats of America, the T. M. A., and a prominent member of the Elmsira, N. Y., Lodge, B. P. O. of Elks.

Mr. Murray promises that the Murray and Mackey management will next season have four companies upon the road—two in repertoire, a three-night-stand attraction, and a well-known melodrama, playing the principal cities. The firm's headquarters are in Cincinnati, where Murray and Mackey control considerable real estate.

has studied the life of Rossini in all the musical libraries in Italy. He does not present Rossini solely dedicated to dinners, suppers and the telling of amusing stories. He shows him only as one of the greatest composers of his day.

When Nunzio returns he finds himself alone, with only his old violin to console him.

The play is in four acts, or rather in four tableaux, each one of which has an action in itself which plays round the protagonist. Donizetti is one of those who act with Rossini. The third act passes in Paris, after Rossini has earned enough money to live quietly at his ease, and he refuses to write any more. And he was only thirty-seven years of age! In the last act Rossini appears as a financial speculator and plays at the Bourse. It is then that he takes greater pleasure in suppers than in music.

You may hear his saying, that "a dish of macaroni is better than all Wagner's symphonies!" And with these words the play ends.

It will not be given in Rome until next June, and Zaccari will be Rossini. Novelli, however, would have "looked" the part better.

S. P. Q. R.

PROFESSIONAL DOINGS.

Lola Bishop, who has not missed a single performance in the long run of the Chicago production of The Merry Widow, will return to her home at the close of the season for a thorough rest at Brook Hill Farm, Clarksville, Mo., where she will spend her vacation.

William Courtleigh sailed for Europe on the Lusitania last Wednesday.

Charles Dillingham sailed for Europe on the Lusitania on May 6.

Harry Tighe has been engaged as one of the principal comedians in the forthcoming production of Algeria.

Wallace Irwin has been engaged to write the lyrics for Fluffy Ruffles.

Joseph Coyne and Alexander Carlisle in The Mollusc will open at the Garrick Theatre on August 31.

John J. McNally and George M. Cohan will collaborate on a new musical play, to be called The Bonnie Belles of Scotland, in which Alice Lloyd will be starred.

Vernon Stiles and Harriet Behnee, who have been singing in A Waltz Dream, have gone to Europe for a concert tour.

At a meeting of the Theatrical Managers' Association, held on May 4, an agreement was entered into with the Musical Protective Union, by which the performers in theatre orchestras will receive an additional \$3 a week after June 1.

Frances Cosar has replaced Josephine Drake in The Rejuvenation of Aunt Mary.

Eugene Cowles has been engaged by Milton and Sargent Aborn to sing the basso roles he originated while with the Bostonians. George B. Frothingham, also a member of the Bostonians, has been engaged for his original roles. Both will make their appearance with the Aborn company in Robin Hood, at Washington, D. C., on May 18.

The Warrens of Virginia and the Stuyvesant Theatre will close for the season Saturday night. The run of the play will be resumed in August.

Hamilton Revelle, who has been playing in The Rose of the Rancho, has been engaged by David Belasco for his regular Fall production. Mr. Revelle will spend the Summer in Europe.

A feature of the Mothers' Exposition, to be held at Madison Square Garden, May 14 to 21, will be the Children's Theatre, with a company of juvenile players, who have given performances at the Waldorf-Astoria and at the Pough Mansion, Brooklyn.

Harry Eugene Anderson MacGregor and Hazel Louise Stillman, both members of The Hotel Clerk company, were married on the stage of the Walnut Street Theatre, Philadelphia, on May 6, at the close of the matinee performance. The ceremony was performed by Magistrate Rooney.

Forrest Hall has been engaged to sing the title-role in the revival of The Alaskan.

Florence Sinnott will play the title-role and introduce her specialty in the special production of The Girl from Stratford, a musical extravaganza, which is being offered at Smith's Opera House, Bridgeport, Conn., this week.

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EDITOR.

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AGAINST PIRACY.

THE decision of Judge LACOMBE in a tribunal whose deliberations usually bring forth sound legal declarations—the United States Circuit Court—will no doubt relieve the minds of managers and others in interest that have been knocking at the doors of Congress for special relief from threatened and actual injury by piracy to property rights in plays and kindred creations through moving picture machines.

In a case brought before the court named by Harper and Brothers as publishers of General LEW WALLACE'S novel, "Ben Hur," joined by the managers who exploited this story in the form of a play and the heirs of the author against a company manufacturing moving picture films and machines for reproducing certain scenes from the drama made from the novel, an injunction was granted by Judge LACOMBE against the defendant company, restraining it from further interfering with rights which he declared had been infringed.

The attorney for the plaintiffs in this case argued that the representation of moving pictures of scenes from the book and play was a violation of the clause of the copyright law which interdicts "printing, reprinting, copying, public performing or representing" the copyrighted book or play. The attorney for the defense contended that a moving picture exhibition is not "a dramatic performance, in that no words are spoken."

Judge LACOMBE upheld the view of the plaintiff's attorney, which was based mainly on the word "representing" in the copyright law. "The result obtained when the moving pictures are thrown upon the screen," said the judge, "is, within Daly versus Webster, an infringement of various dramatic passages in complainant's copyrighted book and play. To this result the defendant company undoubtedly contributes. Indeed, it would seem that it is the most important contribution."

In the case cited by Judge LACOMBE—who, by the way, created a precedent by granting an injunction in it years ago—the late AUGUSTIN DALY brought action to prevent the production on the stage of the railroad-track-rescue scene in the play After Dark, which scene, he claimed, had been

copied from a similar scene in the DALY play, Under the Gas Light.

This decision is likely to have a far-reaching effect, and it should greatly encourage those who have feared that their plays might fall into the hands of piratical picture companies to be used to the injury of the property and without royalty. Experiments are making by certain moving picture enterprises with plays, the scenes of which it is intended, it is said, to reproduce in connection with phonographs, thus giving some sort of semblance of drama itself. But if this judgment in the United States Circuit Court in a case where pictures of a book or play, without words, is sound, any objection urged against the combined picture and phonograph device would seem to be all the stronger because of the added semblance of the dialogue of a play.

TO WAR UPON DEADHEADS.

PARIS managers, it is said, after many attempts variously prosecuted to abolish—or at least control—the deadhead system that floods the theatres of that capital, have newly determined to adopt an eliminating policy at the beginning of the next theatrical season.

The theory sometimes advanced by managers in this country, who have studied this matter closely, that a person who is, once permitted to see a theatrical performance for nothing can only with the greatest difficulty be brought to the point of paying for a seat thereafter, is generally accepted in cities where "passes" are but occasionally given as essentially true. This being so, the task which the Paris managers are to undertake may be the better appreciated when it is known that in Paris there are dozens of accepted and habitual—if not hereditary—deadheads to one in any other city of prominence in the world.

The deadhead in Paris, in fact, has come to regard himself as a necessary element in the conduct of a theatre, and he argues that he is more valuable to the manager than the manager is to him. But, really, the deadhead anywhere is a detriment to business, for his influence is demoralizing, rather than salutary. Yet the system of passes or their equivalent in Paris is so complicated that to attack it at any point requires great courage on the part of those who declare themselves against it.

Among the special tickets marked for abolition in Paris are those known as authors' tickets. The Society of Dramatic Authors acts as the agent of the individual dramatist, who never deals directly with the manager. The society not only collects the author's percentage or royalty from the manager, but receives on his account also \$20 worth of tickets for each performance of his play.

That the authors themselves, at least incidentally, act out of sympathy with the managers, is apparent from the fact that the \$20 worth of tickets for each performance is disposed of regularly to a ticket agency for \$10. Tickets so come by are sold at the doors of the theatre, like those in the hands of speculators, for what they will fetch, in competition with the box-office.

It is said that the managers have offered to give \$15 in cash nightly to the author in lieu of the \$20 worth of tickets; but, while this very fair tender might naturally commend itself to the dramatists and their society, it seems that their side of the transaction is complicated by an agreement with the ticket agency that still has several years yet to run, so that if the managers proposition should be accepted, some arrangement or compromise with the agency would be necessary; and that the agency stands well with the dramatists is evident from the fact it has always been generous to needy authors, often advancing money to them on future tickets expected from plays not yet produced.

It is apparent that trouble may be experienced when the attempt of the managers is put into practice. But that the Managers' Association is in earnest, and that it will act against its own members in cases of violations of the plan outlined is evident from one of the regulations that from Sept. 1 limits a theatre manager to twenty personal guests at a performance, and subjects him to a fine of \$10 for each seat given away in excess of this number.

HENRY MILLER SECURES THE SAVOY.

Henry Miller and Frank McKee have entered into an agreement by which Mr. Miller will have the use of the Savoy Theatre for the next three years for the production of plays under his management. It is likely that Edith Wynne Matheison and the Henry Miller Associate Players will occupy the house until next March in plays by Charles Rann Kennedy, including The Servant in the House, The Winterfest and The Idol Breaker. Margaret Anglin in Percy Mackaye's new play, Mater, will probably be the next occupant, and after that a production of William Vaughn Moody's, The Faith Healer, will be made. For productions too large for the Savoy stage Mr. McKee will arrange for a Broadway theatre. Except for a one-third interest in The Great Divide, the Shuberts now have no business associations with Mr. Miller.

PERSONAL



Photo Otto Sarony Co., N. Y.

LAWTON.—Thais Lawton, leading actress of the Alcazar Theatre, San Francisco, concluded her engagement in that city on April 26, and is on her way to New York. The season previous to this one Miss Lawton was leading woman of the Castle Square Theatre, Boston, Mass.

HARRIS.—Mr. and Mrs. Henry B. Harris sailed for Europe on the *Lusitania* on May 6 for a two months' tour of Germany, Norway and Sweden.

PHILLIPS.—Charles Phillips sailed for Kilkenny, Ireland, Saturday.

BLAUVELT.—Madame Lillian Blauvelt returned from a most successful concert tour in the West last week. Madame Blauvelt received splendid notices, and all critics were unanimous as to her voice, which is better than ever.

THOMPSON.—Mr. and Mrs. Frederick Thompson (Mabel Taliaferro) will spend the Summer on Mr. Thompson's yacht, *Elsie II*, anchored off Luna Park, or cruising wherever they wish.

HELENA.—Edith Helena has been engaged to sing the role of Violetta in *La Traviata* with the Abramson opera company at the American Theatre, Tuesday and Saturday of this week.

HORNBLow.—Arthur Hornblow, editor of the *Theatre Magazine*, will sail for Europe tomorrow (Wednesday) on the *Mauretania*. Mr. Hornblow's new novel, "The Profligate," will be published by the G. W. Dillingham Company this month.

DORO.—Marie Doro sailed for England on the *Lusitania* last Wednesday.

FITCH.—Clyde Fitch, who is now abroad, has arranged to produce *The Woman in the Case* in Italy about the end of this month.

SOTHERN.—E. H. Sothern will return to New York for his Spring engagement at the Academy of Music on May 18.

CRANE.—William H. Crane will end his season in *Father and the Boys* at the Empire Theatre on May 30.

GENEE.—Adeline Genée will make her reappearance at the Empire, London, the first week in June. She will return to America next season.

FAVERHAM.—Mr. and Mrs. William Faverham sailed for Europe on the *Oceanic* last Wednesday.

LAUGHLIN.—It is reported that Anna Laughlin is to be starred by the Shuberts this Summer in a new revue.

DIPPEL.—Andreas Dippel, codirector of the Metropolitan Opera company, will sail for Europe to-day on the *Prinzessin Cecilie*. He will spend two weeks in London and then visit Paris and Berlin.

LETTERS TO THE EDITOR.

Theories as to The New Theatre.

OAKLAND, CAL., May 1.

To the Editor of The Dramatic Mirror:

SIR—I have read with interest the opinions of Messrs. Sothern, Corbin and Fiske in the *New York Times* of April 19, regarding the purpose, policy and conduct of the proposed New Theatre. To some of their views, however, no doubt many will differ, as being impossible in this age, especially those concerning the frequent presentation of the Shakespearean and other classic plays. As one of the writers (Mr. Fiske) pertinently remarks, the unprecedented immigration to these shores during the last twenty-five years of a large and unlettered element has not only lessened familiarity with and demoralized appreciation of the classic drama, but has engendered an almost general taste for the light, frothy works of the day, such as farce-comedy, suggestive spectacle, so-called melodrama, and frivolous vaudeville sketches. The primary and ultimate object, therefore, of the New Theatre to educate the public away from this class of entertainment will be a ponderous and, I fear, a futile task. The novelty of the undertaking, however, with the classics to the fore, may attract the few remaining lovers of that kind of stage literature for a short time, but not permanently—for even they, accustomed as they have been to less pretensions and confessedly more frivolous provender, will gradually transfer their patronage to the theatres that "give them what they want!" as the modern manager loves to shout, and its worthy aims will unhappily and silently disappear from public consideration.

The uplifting of the stage and the resurrection of its quondam moral tone, to my mind, can only be accomplished by a concerted move on the part of producing managers, by refusing to represent any play, new or old, on their stages that has not an elevating tone and tendency. I doubt, however, that any of us will live to enjoy so healthful the modern commercial methods, or discover the possibility for the sake of promoting stage ethics. But should such a consummation ever become a crowning fact the public would be forced, willy nilly, to listen to plays of healthful bent, and thus, by slow stages, perhaps, become educated to a salutary system of literary and dramatic advantage, which they will learn to enjoy. In such event, the wild, lurid and exclamationary melodrama that sustains the cheap theatres of the country and fires the youthful imagination

with heroic (or rather unheroic) deeds of violence and crime, as well as the superficial farce-comedy and trivial drama, would have to give place to a more healthful class of stage literature. But we are not quite ready for miracles, and the modern manager will continue indefinitely to "give the public what it wants!"

I hope to see the New Theatre established, but it does not seem to me the time is ripe to incorporate the views of Messrs. Sothern and Corbin into its conduct and direction, especially as to the nursing of the antique drama. It will take years of didacticism to bring the people to their way of thinking—that is, to readily and really enjoy the obsolete and precise action, the grand philosophy and odd phraseology which invest the old plays, however wholesome the moral many of them convey. A more congenial and popular idea might be evolved in the alternate production of the most worthy efforts of the young modern dramatist. There is abundance of useful material lying listlessly upon the shelves of many American writers that could be profitably utilized by the directors of the New Theatre if proper consideration be given it, while, with an incentive to work for that the New Theatre might offer him, the aims of the young dramatist would aspire, and be more commendably subverted, than by writing plays and sketches around brass bedsteads and vaudeville teamsters.

Anent the duties of the director, so prominently touched upon by the gentlemen mentioned, creating the one director as mentor upon all plays, it is scarcely practicable or possible for a single person to fairly and competently judge of the individual merits of the myriads of plays that would be submitted to him. A constant reading is more than fatiguing to one mind, and this fatigue gradually corrodes the judgment and inspires indifference and carelessness in discrimination and selection. Infinitely better and more satisfactory would be the creation of a reading bureau in connection with the New Theatre, composed of an equal number—say twelve or fourteen—capable play critics and actors, of accepted reputation, who might volunteer for the task, or for a nominal recompense. Let a new play be submitted to the first two, another to the second two, and so on. As fast as they are favorably passed upon, each play would then be submitted to the director, who should be a capable stage manager and actor, for his judgment upon the feasibility of a production of the play endorsed by the two. Should the director accept their views, the play could then be produced. Should he dissent, then would follow the second opinion upon a second play, and so on, until the three judgments—the two critics' and the director's—fully agree upon the value of the play selected for production. By this means the director is liberated from the continuous irksome reading of the various plays, virtually leaving the verdict of the selected play's value to the judgment of his fellow critics. This or some similar plan, to my mind, should be incorporated in the curriculum of the New Theatre, should the aims of the projectors result in its establishment.

HOWARD F. TAYLOR.

A Suggestion as to the Superannuated.

964 FOREST AVENUE, NEW YORK, May 6.

To the Editor of The Dramatic Mirror:

SIR—There is no good reason why the care of those actors who are incapacitated for work through age or misfortune should be left to chance, or why that care should be inadequate. At present, benefits, either for individuals or for the Fund, furnish most of the money money. But this source is uncertain, uneconomical and insufficient. Yet up to now they have been all that stood between the needy actor and unmerited suffering. Pledges of fixed amounts would be hard to get and harder to collect. The acquisition of a sum sufficient to give the required income seems impossible to obtain. But there is an easy way out of the difficulty:

All producers of non-royalty plays, whether old or new, should pay a fixed sum for each performance, and this money should be used for the benefit of the players. Royalty plays should surrender the returns for, say, every one-hundredth performance. Agents should surrender a fixed percentage of their commissions.

There would be no injustice here to any one, and the managers, who for at least a few hours before each annual benefit, have the welfare of the players so much at heart, could easily adopt such a rule. The amount that the non-royalty plays paid could easily be fixed. Perhaps one-third of the sum usually paid for stock plays would be sufficient, and it surely would not be burdensome. The reason why the players whose stage career is ended should be looked after is perfectly plain. Acting is the only profession that does not allow a fixed residence, a steady accumulation of capital through hard work and an increase of prosperity with passing years. There are more untoward occurrences, more chances for loss of money, more risks and less returns in acting than in any other business or profession.

Every manager and every actor knows it, and for some years past has been striving to provide for the time when the actor can act no more.

Here is a simple way out of the difficulty. The manager has the power in his own hands, and it is up to him to use it.

FRANK MACDONALD.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

W. A. R., Rome, N. Y.: William Gillette played Sherlock Holmes.

C. W. PERCY, Elyria, O.: When *The Office Boy* was produced at the Victoria Theatre, on Nov. 2, 1903, Frank Daniels played the part of Noah Little and Eva Tanguay that of Claire De Lune.

L. CHAMBERLAIN, New York: *A Child Shall Lead Them*, a melodrama in four acts, was produced at the Fourteenth Street Theatre, New York city, on Oct. 14, 1907. It was written by Hal Reid.

D. G. KETLER, Montclair, N. J.: The following are some of the plays in which Ethel Johnson has appeared: As Patay in *The Tenderfoot*; as Hulda in *The Forbidden Land*; as Sally Simpkins in *The Pearl and the Pumpkin*; as Jack in *York State Folks*, and in *The Red Mill*.

AMBITIOUS AMATEUR, Philadelphia: 1. When a vaudeville act is said to be "in one," it means that the performance is given in the space nearest the footlights. Acts in "two" and "three" require double or treble the amount of room. "Full stage" means that the act uses all the available stage space. 2. You can have plates made of your photographs by any engraver.

W. W. H., Brooklyn: There are a few authors who receive from \$500 to \$1,000 for one-act plays suitable for vaudeville. An unknown writer must be content with a modest figure, depending upon a possible hit that may create a demand for his work, when of course he can demand a higher price. You could make arrangements for a royalty of about \$25 a week for the use of your play until \$200 has been paid, when the piece will become the property of the player. If it is a failure there will be no cause for recriminations, and if it is a success you will get a fair return for your first effort, and a market will be opened to you. You should insist that your name appear in all programmes as author.

R. F. H., Cambridge: Madame Hortense Rhea died at her home, No. 10 Rue de Choseaux, Montmorency, France. The burial service took place from the parish church at Montmorency on May 12, 1899. Ada Monk (Hewitt) died at 136 East Fifth Street, New York city, on March 18, 1898. Camilla Urso died at the New York Infirmary in New York city on Jan. 20, 1902. At the time of her death she was survived by her husband, Frederick Luere, and two daughters. Kate Denin Wilson died in New York city on Feb. 5, 1907. Mrs. William Hubbell, a daughter, lives in Hackensack, N. J. Daniel R. Bandman died on Nov. 24, 1905, on his ranch at Missoula, Mont.

THE USHER



The diversity of mankind's views on all subjects under the sun makes life interesting. Frank Moore Colby, in the *Forum*, says among other things:

The dramatic critic in this country is like a toy steamboat with its wheels in the air, bussing. He has no material to run in, but still goes on, revolving dramatic criticism. Our stage is so plainly a commercial institution that no rational playgoer needs the explanations he so constantly receives. It may be taken for granted that no high artistic joys are expected of our dramatic merchandise, and having once made clear that it is the usual thing, the critic is absolved from any further damnation or instruction. He is thenceforth free to write about whatever interests him, and might in that way be more interesting. For it is a dull business, this analysing of wax dolls to prove they are not Venuses, and pondering of Mr. Belasco or Mr. Thomas or Mr. Clyde Fitch, and catching them at "stage tricks" and at not being "true to life," and wondering whether some nerveless young playwright might not be too radical for our growing girls. In this antenatal period of the American drama, critics have invented the most uncomfortable kind of drug-dry for themselves. It would be hard to find one who writes as if he liked the writing, whatever he may think about the play. The reader merely says, there goes another nose to that unnecessary grindstone.

So much for critics and the alleged poor material with which they are called upon to deal. Yet the other day Prof. Richard Burton, an instructor in the Minnesota State University, in a lecture at Minneapolis on "The Theatre," said:

I do not blame any human being for not enjoying some of the plays that are presented, but there is a beautiful intermediary class of plays that are good, wholesome daily food, and these are wonderfully better than they were twenty years ago.

To prove that the theatre of to-day is better than that of 20 years ago, Professor Burton instanced the fast increasing literary drama in America and Europe; the possibility of securing any play of standard value in book form; the superiority of the commercial play of to-day over that of 20 years ago; the social improvement that has taken place in the actor, and the movements which are to be found, particularly in America, to obtain for the people control of the theatre and to employ it for educational purposes. Continuing, Professor Burton said:

In the work of improving the theatre of to-day the schools of the country are giving valuable co-operation not only by presenting some of the best plays of the best authors, but by instilling into their students a fine appreciation of dramatic art. In the publication of good plays we have a hopeful sign for the future; it will mean the remembrance of the stage to literature, and the theatre will then become as much a part of our culture as the study of good books.

As examples of what is being done all over the country to improve the theatre, Professor Burton gave the establishment of the Children's Theatre in New York, to which children and teachers are sent to see selected plays; the appointment of censors in some of the principal cities, who make a weekly report of questionable or doubtful plays, and the endowed theatre idea which is rapidly gaining ground in the United States, and which seeks to make the theatre independent of door receipts.

Professor Burton recommended municipal control as a means to further elevating the theatre, and advised individuals to go to good plays, and to bring cultured consciences with them. People must be able to judge the good and the bad in the drama as well as in literature, and to this end good dramatic criticisms should be read.

Municipal control is foreign to the spirit of the country and against art growth. That the public here is more interested in the theatre than ever, and that the theatre draws its patrons from a wider circle of intelligence than ever, is plain.

To discriminate in theatregoing is the surest way to make the stage acceptable and helpful and enjoyable to the greatest number, for discriminative attendance encourages the better offerings and operates against those not worthy of patronage.

At the annual dinner of the Unitarian Club, held at the Hotel Manhattan last Wednesday night, several of the clergymen present discussed "The Church and the Unchurched," on which topic the Rev. Dr. Frank Oliver Hall, Universalist, of the Church of the Divine Paternity, said:

Perhaps we're approaching the time when we'll find our sermons on the stage. The best sermons I've heard in the last two years have been acted—no preached. The world is better to-day than when the church was at its strongest. I'd like to make my church as attractive as a theatre.

There was a time when such a statement

would have excited any body of churchmen to verbal violence against its author and the theatre. But the fact that "the world is better to-day than when the Church was at its strongest," justifies indorsement of the truer function of the theatre as an uplifting influence, for the theatre now has a greater influence on life than ever before.

The death of Ludovic Halévy brings to mind much that has enriched the brighter side of the theatre in the form of opera bouffe and a wide range of plays, as well as fiction of wonderful artistic variety that has embraced several works of great note.

Halévy, a member of a noted Jewish family, gave up a clerkship in the French civil service to write librettos, and later joined Henri Meilhac in that work for Jacques Offenbach, the great opera bouffe manager. Besides a score of these works Meilhac and Halévy together wrote more than forty comedies of various types, the most successful and enduring of which was *Froufrou*.

Their partnership was broken in 1880, and in 1881 Halévy gave to the world "L'Abbé Constantin," the most "unobjectionable" of all his fiction, which was largely in short story and sketch form based on the common life of Paris.

Halévy in a measure was a representative of other times, other manners, and a past régime in France, but he has left brilliant pages in a characteristic literature that was noted for diversity of talent and individual genius.

The recommendation of Fire Chief Croker to the Commissioners of Accounts that the city should withdraw its regular firemen from the theatres and saddle upon theatre managers the cost of that service is not in the public interest.

There no doubt are other features of fire department administration in which money might be saved to the department and the city if recent allegations of "graft" in the department are well founded.

As for the theatres, they are places where the public congregates for a lawful purpose; and the public should enjoy the same safeguards in the theatres as elsewhere as far as the city departments involved are concerned.

THE HUNGRY CLUB MEETS.

The Hungry Club at its ninety-first dinner last Saturday at the Hotel Plandier celebrated "lawyer's night," with Maurice Untermyer as the guest of honor. Nearly one hundred members and friends were present, and the after-dinner programme was highly enjoyable. There were songs by Julia Hume, of the Manhattan Grand Opera company; Madame Ada von Boos Farrar and Charles A. Beck. W. J. Lampton read an original poem, and Bernhard Neimyer, of William Faversham's company, gave imitations. Ednorah Nahar read an original comedy sketch, and Judge W. B. Green told some funny stories. Dr. Emily Noble made a very charming little speech, and there were wise and witty contributions in remarks by Theodore Schroeder, Charles L. Sicard and W. H. Thitchener. The honor guest made a felicitous speech, and as usual the toastmaster of the evening was the club's president, Mattie Sheridan. Next Saturday will be "Scottish night," when the entire programme, arranged by Member D. Scott Chisholm, will be of Scottish selections rendered by native Scots in kilts and full regalia. There will be national dances, songs, music of flute, violin and bagpipes, and the decorations of the table and dinner favors will be heather and thistles. The Hungry Club has now 250 members, of whom one-third are stage folks.

JAPANESE ARCHITECTS STUDY THEATRES.

Tamitsuka Yokohawa and Yasuo Matsui, two Japanese architects from Tokyo, have been in New York for the past week getting data for the construction of the Tokio Artistic and Imperial Theatre, that is to be built by a party of Japanese capitalists. It will be the first theatre in Japan planned after American methods. The architects spent an entire day examining the Stuyvesant Theatre, and were given a chance to examine all the mechanical features of the house, including the working of light effects. Mr. Yokohawa and Mr. Matsui will act as artistic advisers as well as architects of the new Tokio theatre.

THE PATHFINDERS AND TRAILERS CLUB

One of the biggest and most enthusiastic meetings of the Pathfinders and Trailers Club took place at the clubrooms, 110 West Fortieth Street, Sunday afternoon, when several important matters were brought up pertaining to the jubilee night, which will take place at Blaney's Lincoln Square Theatre on Sunday evening, May 24. Wednesday evening of this week the second smoker will be given by the club, and several well-known vaudeville people will be present to make the evening one of merriment.

AMELIA BINGHAM'S CONDITION.

Amelia Bingham, whose illness was noted last week, suffered a relapse on May 5 and was taken to Dr. Wythe's hospital. She underwent an operation that was entirely successful, and her physicians believe that she will be perfectly well in a short time. She will rest before fulfilling her engagement at Suburban Gardens, St. Louis.

VIRGINIA HARNED TO ST. LOUIS.

Virginia Harned will leave for St. Louis on May 14 to begin her four weeks' engagement as stock star at Suburban Gardens, opening on May 25. Miss Harned will fill the time intended for Amelia Bingham, who has not recovered sufficiently from her recent illness. Miss Bingham will rest for six weeks or two months.

OLGA NETHERSOLE DELIVERS ADDRESS.

Olga Nethersole spoke before the members of the People's Institute Club on East Seventeenth Street Sunday afternoon on the subject of health and work. Her plea was for a heightened standard of health. The address was followed by an open debate.

ONE-ACT PLAYS AT THE BERKELEY.

Three one-act plays, all by Clara Rugé, will be presented at the Berkeley Lyceum Theatre on May 20. The pieces are *The Struggles*, *On the Road* and *Inconsistent*, and the actors engaged include Kate Parsenow, Otto Schrader, Yona Grahn and Agnes Rugé.

EZRA KENDALL'S SUCCESS.

Ezra Kendall, in George Ade's *The Land of Dollars*, opened at the Adelphi Theatre, Philadelphia, on April 27 at \$300, and played to a total gross on the week of \$4,372, including the usual "benefit." This speaks well for Mr. Kendall's popularity and for the attractiveness of his play.

CLUBHOUSE OF THE FRIARS.

New Headquarters on Forty-fifth Street Formally Opened on Saturday.

The Friars' new clubhouse at 107 West Forty-fifth Street was formally opened last Saturday afternoon. Friar Abbot Wells Hawks was the official opener, unlocking the door with a golden key and signing the register. The other officers followed the Friar Abbot in the signing, and Daniel Frohman and Victor Herbert, who were said to have entered through the basement door, put their names down next. Then all the members, waiting in a long line, signed in turn. The book will be preserved in the archives of the monastery.

The idea of a home for the Friars was conceived by their dean, Charles Emerson Cook, in December of last year. The suggestion was received with favor by the majority of officers and members, and the enthusiasm among the Board of Governors kindled into white heat as they considered different propositions and the various problems for the big undertaking. It seemed to many that the proposition was too much for so young a club to solve. It never seemed so to Cook.

The Friars' new home is a four-story building with a brownstone front. It has been officially designated as the Monastery. Outside nothing suggests the title unless you happen to get a glimpse of the benevolent-looking monks on the cathedral glass windows. These Friars are the real things, in cowl and gown, and Wilfred Buckland, the art adviser of David Belasco, says the windows are correct historically and artistically. They are of the period of the Spanish Inquisition.

As soon as you step inside you feel yourself sliding back several centuries, and you are impressed with the restful atmosphere the antique things suggest, and, most of all, by the good taste the furnishing committee, under Mr. Buckland's critically artistic eye, has displayed. You realize at once that the Monastery is a good name for the new home and that the boys have carried out the idea of their name.

The first floor contains the café and the pool-room. The Friars have gone back almost to their inception for their artistic effects, for they are utilizing the ideas of the monks of the fifteenth century for their furniture and decorations. The benches and tables and wall wood are of chestnut and are stained black. They are stoutly made, held together by cleaves (the monks had no nails to use), and the lines are simple and graceful. Simplicity of course is the keynote and comfort is realized. On the walls are many pictures of many friars and monks. Some are jolly, some are grave, some—just a few—look upward, but most of them have an earthly expression and an earthen mug in their hands. Vibert and Rinaldi, the master painters of cardinals and monks, are represented in splendid prints, etchings and photographs, and there are other good reproductions of old master painters. The floor is of red block stones. On the long running shelf are many unique drinking mugs, the property of individual Friars. There is also a bar here, in harmony with the other furnishings. The pool-room is in the back. The table is Mission style of the English period somewhat later than the period represented in the café. This table, after a design by Edward Margolies, the contractor of the building, was made to order.

On the second floor are the lounging room, and in back the assembly room, which is to be used also as the dining salon. The lounging room is done in Mission style, but a special artistic license or dispensation is granted for the luxurious Persian rugs on the floor. The dining salon is strictly Louis XVI. It is large and airy. The club meetings, or "Friday night gatherings," will be held here. The chairs in the lounging room are selected for comfort, but they are artistic and in good taste. Some are reproductions of worthy antiques.

The hall walls of the third floor are adorned with good old prints, of steel and wood, of famous actors and actresses of by-gone days and scenes from plays popular in their period. These prints are the donation of Friar Simon Nahn.

On this floor, facing the street, is the library, and adjoining is the pressroom; in the back is the roof garden. The library is the gift of Friar Grenson and Treasurer John W. Rumsey, who also donated the Mission furniture—all that a library furnished on this tasteful plan should have.

The press-room is the real working room for the Friars and their newspaper friends. The roof garden is a roof garden! It is composed of a genuine floor, a heavy canvas covering, luscious green rattan chairs and tables, palms, plants and flowers (donated by Von Prage) and other things that usually go to make a real roof-garden.

On the top floor is a card room, the Board of Governors' room, the secretary's office, and sleeping rooms for servants.

A substantial gift to the library, besides Friar Rumsey's furniture, books and pictures, is a new set of Encyclopedias from Friar Dean Charles Emerson Cook. Mr. Cook's mother, Mrs. Sarah E. Cook, also donated two fine pictures. There are also some originals by Everett Shinn. The piano was donated by Mr. William E. Tway. The furniture is from Jordan, Moriarty and Co.; the silver from the Meriden Britannia Company.

Friar Edward Margolies had charge of the rebuilding and furnishing. Friar Wilfred Buckland was the authority in the artistic direction of decorating and furnishing.

The House Committee is composed of Friars Harry G. Sommers, Burton Emmett, Robert W. MacBride, Glenmore Davis, Richard Hatzel, Renold Wolf, and Wells Hawks, ex officio. The retiring House Committee, that had charge of the arrangements for the house, consisted of Charles Cooke, John W. Rumsey, George W. Samuels, William D. Coxe, Harry G. Sommers, and Wells Hawks.

GRACE VAN STUDDIFORD TO PLAY OPERA

Grace Van Studdiford, who for the past two seasons has appeared in vaudeville, has announced her intention of returning to the comic opera stage, beginning early in October. Miss Van Studdiford will be seen in a new work by Harry B. Smith and Reginald De Koven, the title of which has not been decided on. The organization will be known as the Grace Van Studdiford Opera company, and will be under the direction of Charles Bradley. With the exception of Louis Harrison, the cast has not been selected.

SALT LAKE MANAGER HERE.

George D. Pyper, manager of the Salt Lake Theatre, Salt Lake City, has been in New York during the past week, arranging for attractions for his house next season. Mr. Pyper says that business was very good at his home last Winter. Attractions of merit were sure to play to large business and plenty of them were seen. Prospects for next Fall are equally good. Mr. Pyper will return home this week, after witnessing the current plays in town.

FISKE O'HARA MARRIED.

Fiske O'Hara and Marie Quinn, who was with Mr. O'Hara's company last season, announce their marriage, which occurred in December. They are staying at the Hotel Astor for a few days before going to their summer home at Salem, Mass.

ROSE STAHL'S PLANS.

Rose Stahl will end her season in *The Chorus Lady* at the Park Theatre, Boston, on June 1. After a week's visit with her mother at Trenton, N. J., she will sail on June 11 on the *Battle* for two months in Europe.

DOCKSTADER SERENADES ADMIRAL EVANS.

Low Dockstader's band and members of his company serenaded Admiral Evans at Battleground, N. J., en route East Sunday. The train was held while the band played several airs and the Admiral responded with a speech.

FRANKLIN RITCHIE.



Photo Morrison, Chicago, Ill.

Franklin Ritchie, whose picture appears herewith, is now playing his third season as Ben Cameron in *The Clansman*, a role which he originated and has played constantly since the play opened. His work in the part has been highly praised wherever he has appeared. At the close of the season, which occurs in Brooklyn on May 23, Mr. Ritchie will go into vaudeville in a play entitled *A Corner in Hair*, written by Una Clayton.

KIRK BROWN ENTERTAINED.

Having the boys at the University of Maine, Orono, as his friends and admirers, Kirk Brown always looks forward to his annual engagement at Bangor. Last season Mr. Brown and Miss Fields were entertained at the college several times during his stay in Bangor, but his recent visit there proved a happy social treat. Orono had a great day celebrating their victory over Harvard in their baseball game, and that night attended Mr. Brown's performance of *The Sign of the Cross*. They came 400 strong, with the college band, and Bangor voted it one of the most enjoyable evenings of the season at the Opera House. Mr. Brown expresses himself as delighted with the courtesy shown him by the Orono boys, especially as last season they made up a fine audience for his performance of *Othello*. Mr. Brown and Miss Fields were entertained with a social and dinner at the Campa Signa House, and the good wishes of the students were tendered on their departure.

A SUCCESSFUL SEASON.

J. M. Stout, manager of the Patton and Macaulay companies, is back in New York looking for next season, and was seen by a Misson representative at his desk in the Times Building. "Mr. Patton in *Slow Poke* closed at Canton, O., April 25," said Mr. Stout, "and, notwithstanding the business depression, had only three losing weeks during the season. These are, in fact, the only losing weeks he has had in two years. Mr. Macaulay in *When We Were Friends* also had a successful season, closing May 2 at Canton. Next season, opening in August, Mr. Patton will put on a new play, *The Blockhead*, of which he is the author. Mr. Macaulay will continue another year in *When We Were Friends*."

The continued success in good seasons and bad seasons alike, of the firm of Patton and Macaulay is another proof that good plays honestly presented will always receive public support.

CENTURY THEATRE CLUB ELECTS.

At the meeting of the Century Theatre Club held last Friday afternoon the following officers were elected: First Vice-President, Mrs. John Livingston Niver; Second Vice-President, Mrs. Maria C. Weed; Recording Secretary, Mrs. J. C. Howard; Treasurer, Mrs. C. A. Coleman; Executive Board, Mrs. H. Asserton, Mrs. C. E. Lichtenheim, and Mrs. Otto Bertell.

CURRENT AMUSEMENTS

Week ending May 16.
ACADEMY OF MUSIC—Fritz Schell in *Mile. Modiste*—200 times, plus 4th week—23 to 25 times.
ALHAMBRA—Vaudeville.
AMERICAN—Italian Grand Opera in repertoire—2d week.
ASTOR—Paid in Full—12th week—38 to 35 times.
BELASCO—Closed May 2.
BROADWAY—Henry E. Dixey in *Papa Le Bonnard*—3d week—18 to 20 times.
BROADWAY—Closed May 2.
CASINO—Sam Bernard in *Nearly a Hero*—12th week—30 to 35 times.
CIRCLE—The Merry-Go-Round—3d week—18 to 25.
COLONIAL—Vaudeville.
CRITERION—Closed April 11.
DALY'S—Girls—8th week—37 to 34 times.
DEWEY—Brigadier Burlesquers.
EMPIRE—William H. Crane in *Father and the Boys*—11th week—31 to 33 times.
GARDEN—Closed April 25.
GARRICK—Closed May 2.
GERMAN—Closed April 20.
GOTHAM—White's Safety Girls.
GRAND—Don Fox Burlesquers.
GRAND OPERA HOUSE—The Clansman.
HACKETT—The Witching Hour—20th week—205 to 212 times.
HERALD SQUARE—Low Fields in *The Girl Behind the Counter*—33d week—23 to 20 times.
HIPPODROME—The Four Seasons—25th week—The Battle of Port Arthur—18th week.
HUDSON—Otis Skinner in *The Honor of the Family*—13th week—37 to 104 times.
HURD—Lilies Burlesquers.
KALICH—Yiddish Drama.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KNICKERBOCKER—Four Cobars in *The Yankee Prince*—4th week—22 to 23 times.
LIBERTY—Closed May 9.
LINCOLN SQUARE—Cecil Spooner in *The Girl and the Detective*—10 times.
LONDON—Nightmare Burlesquers.
LYCEUM—Closed May 9.
LYRIC—The Wolf—9 times, plus 3d week—17 to 24 times.
MADISON SQUARE GARDEN—Mothers' Exposition.
MAJESTIC—Closed May 2.
MANHATTAN OPERA HOUSE—Closed March 28.
METROPOLIS—Adelaide Keim in *Romeo and Juliet*.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Bohemian Burlesquers.
MINER'S EIGHTH AVENUE—Washington Society Girls.
MURRAY HILL—Night Owls Burlesquers.
NEW AMSTERDAM—The Merry Widow—30th week—25 to 24 times.
NEW STAR—Closed May 9.
NEW YORK—Adeline Genee in *The Soul Kiss*—16th week—115 to 122 times.
PASTOR'S—Vaudeville.
SAVOY—Henry Miller Players in *The Servant in the House*—8th week—37 to 34 times.
STUYVESANT—The Warriors of Virginia—174 times, plus 2d week—9 to 16 times.
THALIA—David Kessler in *The Spell and Accounts Are Settled*.
VICTORIA—Vaudeville.
WALLACK'S—A Knight for a Day—22d week—100 to 170 times.
WEBER'S—Burlesquers of *The Merry Widow*—20th week—149 to 155 times.
WEST END—Helen Noldi Opera company in *Faust*.
YORKVILLE—Mildred Holland in *The Provider*—9 times.

IN CHICAGO THEATRES.

A NUMBER OF SUMMER PRODUCTIONS OPEN EARLY AND ARE WELL RECEIVED.

The Gay White Way—Miss Hook of Holland—A New Play by a Priest Scores—Wine, Woman and Song—Stock Plays—To Reduce the Width of Seats?—Gossip of Players.

(Special to The Mirror.)

CHICAGO, May 11.—Rushing the season a little, a few Summer attractions arrived last week: The Gay White Way at the Garrick, Miss Hook of Holland at the Illinois, and Wine, Woman and Song at the Great Northern.

In the Gay White Way were Jefferson De Angelis, Blanche Ring and Alexander Carr. Maud Raymond and Queenie Vassar. The general character of the production also interested the public. Many people were turned away the opening night, and there was a houseful Monday night. The performance went well, with encores demanded continually, and most of the specialties were hits. The reception and applause given Miss Ring left no doubt of her continued popularity here. Jeff De Angelis' vigorous low comedy was as well received as ever, his detective causing a great deal of laughter. The Nazimova emotional scene was one of the hits. Maud Raymond's con songs went well, and her personality and cleverness were fully appreciated. Alexander Carr did Brewster well. His auctioneer was interesting, but exceedingly similar in manner and lines to Nat Carr's Topitsky enthusiasm. Post and Russell's specialty was one of the big hits, and Queenie Vassar was most pleasing. Frank Doane was popular. There was a good chorus and some good songs, and a good piano number by Melville Ellis. The "show" is a plotless medley. The concoction is so well mixed that it leaves a good taste in the mouth.

The Witching Hour is to be at Powers' instead of The Thief, following Twenty Days in the Shade, on May 18.

Local managers are making a final effort to have the Council authorize a reduction in the width of seats.

Welcome wooden shoes! Miss Hook of Holland, at the Illinois, is one of the finest musical comedies of the season. It is picturesque, tuneful and graceful. The audiences like it and the critics have all praised the comedienne to Maud Raymond. Dainty visitor from the dykes, Christie McDonald is ideal in the part of Miss Hook, and John McCloskey, playing the bandmaster, thrills with his rich voice, especially in the "cello" song, which was the hit of the performance. Adele Rowland won a flattering number of encores with the unique petticoat song, and Florence Nash brightened the comedy perceptibly with her limping maid, Tom Wise caught the fancy of the audience with his hook. Will West was a favorite long before the last act was over for his droll canal loafer. The blues in the color scheme of this production can drive away the blues, and the charm of pretty costumes and blending colors in the Amsterdam number has not been excelled here in recent seasons.

The Dairymaid's and The Virginian's seasons ended with the engagements here. Gus Forbes, of The Virginian, went to Alberta to conduct a stock company.

Richard Bennett will go from Chicago to Richmond, Va., to head a stock company, and will try out three plays, Richard the Bravest, by Edward Peple; The Stolen Throne, by Harold Kaufman, and The Impostor, by Marie Hubert Frohman.

Edward Owings Towne, author of Other People's Money, was in town last week on his way to New York from the Coast.

A whole of a sign, forty feet long, was sent through the streets Friday from the Grand Opera House. In tall letters it read, "Paid in Full." The engagement at the Grand began last night with a house that was full and paid.

Father Vaughn's play, with a reproduction of solemn high mass, Christmas, as its chief incident, was produced last week at the Bush Temple Theatre by Manager Harry Holbrook, with the Bush Temple Players stock and Annie Mack Berlin especially engaged for the leading part. The play is called A Woman of the West. It proved to be a melodrama, with more dignity than usual and without shooting. In story, characters and general treatment the play is conventional. For the big matinee audience, mostly women, including a party of nuns, Wednesday, the play was effective. The genuine wit of the author's race got its due of applause, and the numerous instances of good, serious points were not missed. The audiences were large all week and Wednesday it was decided to run the play another week. The story is about a struggle which is made by an Irish widow to retain possession of a gold mine in spite of the efforts of two unscrupulous men who have discovered unknown to her a vein of gold in an abandoned shaft. The widow's young son falls down the old shaft in the third act, and when the boy is brought on the truth of the new vein is revealed to her by the discovery of gold in the child's hair. It was the author's aim, besides introducing the mass scene, to make the heroine a genuine Irish woman, in contrast with the caricatures so often seen in melodramas. The widow is a good character, and Annie Mack played the part with the requisite strength, sincerity and womanhood. The ordinary demands of the other parts were generally well met by the rest of the company. The cast included Frank La Rue as Longford, owner of the Cookoo mine; Robert Lowe as Naughton, owner of the old Thunder mine; William Dever as the Hebrew partner of Naughton; Will D. Corbett as the cook, who proved to be a titled foreigner; Mr. Toole as the Chinaman, who, falsely accused of trying to wreck the mine with an explosion, interrupts the mass by running in for safety; William Everts as Joe the negro servant; Maud Potter as the widow's boy, Florine Arnold as Sarah. There were numerous minor characters. The four acts were in Naughton's shack at the mine, interior of Naughton home and the old mission church, interior of Thunder mine and Palace Hotel, San Francisco. The mine interior was put on in detail.

Father L. J. Vaughn, author of The Woman of the West, used to be an actor in companies with Annie Mack. He is well known as a lecturer.

Wine, Woman and Song, with Bonita, seems as popular as before at the Great Northern, the attendance having been large at all performances so far. The substantial portion is still Aaron Hoffman's playlet about the devotee of Tonitzz and Hungarian wine, Abraham Levi, and honors are even between the author and the actor of Levi, Nat Carr. Alan Coonan and Mamie Walker are satisfactory as the children. Bonita's songs are well received, and the rest of the specialties, musical numbers and songs, go very well.

Manager Charles Marvin, of the College Stock, produced a new play from the novel of "Thelma" last week. The dramatization was made by his stage director, Colin Campbell, and proved a creditable work. The midnight sun effect and a flood waterfall are introduced, the big cast necessitated some doubling, but the ability of Manager Marvin's excellent organization was equal to the demands.

Bernard Daly in Kerry Gow received considerable extra attention from the reviewers of plays and players, and the criticisms he got will probably be useful. He sings well, and often.

A Bachelor's Romance was one of the best productions of the season at the People's, and Edward B. Haas, added to the success of his special stock star engagement with a very creditable performance of the bachelor for a leading man. The audience was immensely pleased with him and with Marie Nelson as the pretty girl with eyes for none but the unsuspecting bachelor.

The new theatre on South Halsted Street, near Sixty-third, is well under way.

A new stock theatre is projected for the North Side, and report again locates it near the corner of North Clark and Diversey Boulevard. Report also makes a first-class theatre of it.

with even a colored footman at the curb. Lincoln Carter and others have had projects for this attractive corner, where there are many street car lines, and a popular café for hungry autoists, especially in the warmer months. It is planned to follow high-class drama in season with musical production in Summer.

The dramatic season at the Bush Temple will close on May 24, and the musical comedy season will follow at once, on May 25, with The Merry Kiddo, as the first bill.

Wright Huntington's stock, organized here last week for Dubuque, Ia., includes Dorothy Turner, Louise Gerard, Louette Babcock, Carrie Godfrey, Winnifred Burke, Percy Herbert, Joseph Kelvin, D. J. Sullivan, and J. W. Sherman. Lillian Lawrence, of the Bush Temple Players, who has been spending her vacation in Minneapolis, will return early this week to rehearse the leading role in Zira, which will be Manager Holbrook's next production.

Manager Will Davis, of the Illinois, and Harry Powers, of Powers', returned from New York late last week. After a personal investigation on Broadway Mr. Davis reports that the summer season is succeeding. He indicated that the Illinois interior might be regilded this Summer, which means the house will be unoccupied for a time.

May Robson is going to take Aunt Mary off to the Coast from here, but Mr. Proctor will not be in the company.

At the annual meeting of the Chicago Chapter of the Actors' Church Alliance all officers were re-elected: President, the Rev. William Whitely; Vice-Presidents, Harry Powers and Charles C. Curtiss; Treasurer, Donald Robertson; Secretary, Ellen M. Sanders. The Chapter will commemorate the 300th performance of The Man from Home.

At the last local managers' meeting an effort was made to revolutionize the billing, do away with most of the advertising tickets and place the billboard work in the hands of billposting companies. Manager Sullivan, of the Studebaker, held up the plan for the present. The agreement will be ironclad or remain unclad.

The bills this week: Grand Opera House, Paid in Full; Garrick, The Gay White Way; Powers', Twenty Days in the Shade and Irish Players; Illinois, Miss Hook of Holland; Auditorium, His Honor the Mayor; Studebaker, May Robson; Chicago, The Man from Home; Whitney, Three Twins; La Salle Honoring Trade; Great Northern, Wine, Woman and Song; Bush Temple, The Woman of the West; College, Dr. Jekyll and Mr. Hyde; People's, The Heir to the Throne; Academy, Yiddish drama; Bijou, The Bandit King; Alhambra, Bunco in Arizona; Pekin, burlesque on The Man from Home; Criterion, Tilly Olson; McVicker's, Brewster's Millions.

This is the second week of "talking pictures" at the Haymarket.

The Criterion will be a vaudeville theatre beginning next week at 5 to 15 cents and continuing all Summer.

The Columbus Theatre closed for the season last week.

The Alhambra will remain open all Summer. Bookings continue till the middle of June, when the Holden Brothers will open in a stock play, the rest of the Summer. Negotiations are being made to put a stock in the Columbus.

The Nazimova engagement at the Garrick, to have begun June 2, has been put off till next season on account of The Gay White Way's success. It will be followed by the Weber "show" at the Colonial.

Another Summer run was begun last night. His Honor the Mayor, at the Auditorium. A further report will be given later. Elsie Janis will arrive at the Studebaker simultaneously with Joe Weber at the Colonial, and one of the big Summer parks will open the same (next) week.

Brewster's Millions opened at McVicker's yesterday to a full house. OTIS COLEBURN.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York City.

The New York Chapter, until Oct. 1, will have its temporary headquarters at 550 Seventh Avenue, at which place also the National Council will for the same period conduct its business affairs. Large and commodious rooms, attractive and accessible, are now under consideration by the committee, and will, it is hoped, be obtained early in the Fall, of which due notification will be given. Beginning on May 14, the popular and enjoyable Thursday teas of the New York Chapter will be served from 3 to 5 p.m. weekly, through the evening of May 16, at Lincoln Square Theatre Building, Broadway and Sixty-sixth Street; general hostess, Mrs. Kidder Pierce, for whose many courtesies in sustaining this festivity the Chapter extends its hearty thanks. Members of all Chapters are welcome.

A very successful euchre was given by Mrs. C. E. Abbott, chairman of the Ways and Means Committee of the National Council, assisted by Mrs. M. G. Spooner, Vice-President, and Mr. and Mrs. Damon Lyon last Wednesday evening at Hotel Prince George. Many handsome prizes were awarded.

The Brooklyn Chapter will hold a reception and entertainment on Friday evening, May 15, at 8 p.m., at Hotel Imperial.

The May service of the New York Chapter will be held at Calvary Baptist Church, West Fifty-seventh Street near Sixth Avenue, Sunday evening, May 18, at 8 o'clock. Special music by the popular vested choir and preaching by the Rev. Dr. R. S. McArthur. All are urgently invited.

A dramatic entertainment at St. Chrysostom's Parish House in aid of the New York Chapter is in preparation under the direction of Charles T. Catlin for the evening of Friday, May 29. Tickets at headquarters after May 16.

General convention, business sessions, morning and afternoon May 28 and morning of May 29; public meeting of May 28, speakers announced hereafter. Luncheon (New York Chapter entertaining) at 12:30 p.m., May 28. Reception, afternoon of the 29th and dramatic entertainment evening of that day. Details of all these incidents of the convention will be published hereafter.

A euchre under the direction of Mrs. Damon Lyon will be given in aid of the New York Chapter on Friday evening, May 22, at the Waldorf-Astoria. Tickets may be obtained from the committee and at the headquarters. Donations of prizes may be sent to the headquarters.

THE BANDBOX PRODUCED.

The Bandbox, a one-act play by Marie B. Schrader, was presented at Keith and Proctor's Fifth Avenue Theatre on Sunday afternoon and evening. The house was packed and the play, of suffocation, and the audience evinced a warm interest in Mrs. Schrader's work.

The play deals with a bandbox that is on its way from a milliner's shop to the home of Julia Brooks, a young woman of wealth. The messenger carrying the bandbox is run down by an automobile driven by Schuyler Vandervere Stevens. The messenger is injured, but the bandbox and the hat inside are safe, and as the address of the buyer is on the box, Mr. Stevens decides to deliver it himself. In the meantime Miss Brooks and her French maid have telephoned the milliner, who agrees to send another hat by a man-milliner, who will make any necessary alterations. Mr. Stevens arrives with the original bonnet, is mistaken for the milliner-man and some highly amusing complications ensue. Stevens is compelled to use a needle and thread to fix the hat, and this episode aroused much laughter. It turns out later that Mr. Stevens and Miss Brooks were to have been introduced that same evening at the theatre, and mutual explanations ensue that suggest wedding bells in the future.

The play is well written and was carefully presented, with Clara Bianchi as Miss Brooks, Richard Sterling as Stevens, and Mrs. Marianna Thurber-Prun as the vivacious and clever little French maid.

THE LONDON STAGE.

WEATHER, DISPUTES, SOME SUCCESSES, AND A FEW PROMISES ARE THE TOPICS.

A Blizzard and Terrible Weather—Way Down East Closed—About the Waldorf—Moving Picture Decision—Managerial Troubles—Havana—Mrs. Dot—Pro Tem—The Mikado—And Other News.

(Special Correspondence of The Mirror.)

LONDON, May 2.—The week which is now ending has been full of surprising shocks. Up to the middle of the week all England was under a blizzard, with so much ice around that it was often dangerous for humans and horses to be out, and about it was too bitter for people to go to the play, so most of them shivered at home instead. Yesterday the thermometer thermometer 75 in the shade, and last night it was too hot to go to the play. The only bearable affairs of the sort were those which poor old John Stetson, of your States, used to call "al fresco shows." To-day (Saturday) it threatens to be quite July weather, and the balled would-be week-enders of last week are preparing to go off week-ending this afternoon, so the shows again will suffer.

And there have been several other surprises. One has been the sudden withdrawal of "Way Down East," which finished at the Aldwych last night, after eight nights there. The company is about to be shipped back to your nation forthwith.

Another shock came with regard to the long neglected Waldorf Theatre, next door to the Aldwych, for the Westminster Municipality came into court a day or two ago to know why the arrears of rate for that theatre had not been paid, adding the question, "Who is responsible?" The name of the Shuberts was freely mentioned during the case, but nothing was settled in the matter.

Another shock of a more surprising character was the long delayed judicial decision given in the case in which the wholesale sketch-producer, Fred Karno, took a claim against a certain cinematograph firm for reproducing a film fashion his famous piece, The Mummified Bird, so well known in your cities. The learned Justice, which his name is Jelf, after all his deliberation, and after going to the Oxford on purpose to see the complained of cinematograph reproduction of this clever and comic sketch, decided that Karno had no case, and that the defendant filmers were not liable for damages and need not be enjoined. It is to be hoped that this decree will be reversed on appeal, or the playwrights or sketchwriters' property will be safe. The manager these things better in your States, for I read that one of your native judges decided against such film reproductions in the recent celebrated case affecting The Merry Widow.

Other disturbing affairs of the week have included fresh discussions among the theatre managers, and more resignations from their parent society, the Theatrical Managers' Association. Some of the said managers, moreover, have found themselves in a bit of a fix with regard to certain condensed plays or sketches which they thought (good, easy managers!) to send around the Mosa and Stoll big variety theatres and other such places.

This managerial muddle arose in the following way: Up to a little while ago many variety sketchmanagers were in the habit of pilfering well-known plays, bolting them down for their purposes, and playing them under the very noses of the theatrical managers, at whose theatres the same places had often just been booked. In order to stop this nefarious traffic, the theatrical managers gave the music hall ditto a compromise allowing proper sketches of half an hour's duration and limiting the principal characters to six and the superns to twenty. Furthermore, in order to protect copyright plays from being pilfered and simmered down into sketches, it was enacted that no play under the age of fifteen years should be used in a condensed form in any of the variety (or vaudeville) houses.

Now mark the sequel. Certain leading theatrical managers (including the great George Edwards) arranged with the ditto Oswald Stoll to send into the Mosa and Stoll forty or fifty Empires condensed versions of The Geisha, The Artist's Model, San Toy, etc. This arrangement was made in order that Stoll and other big variety managers would be provided with sketch material in the event of another variety artists' strike, which looks like coming along. But lo! Edwards and other theatrical managers suddenly found themselves barred by their own theatrical play protecting enactment (above mentioned), as none of the plays proposed for condensation had attained the age of fifteen years. Hence these tears—or rather their tears. At present this matter is left "fronting south by north," as your wise and witty "Biglow" Lowell would say.

Of the principal theatrical productions of the week I rejoice to have to chronicle three successes. Success No. 1 was achieved at the Gaiety last Saturday night with a dainty droll and altogether delightful new musical play entitled Havana. The book, which is by George Gros-Smith, Jr., and Graham Hill (a brilliant London burlesquist), with lyrics by that expert rhymester and other theatrical managers and songwriters, is far better and brighter than most Gaiety books have been of late years. The music, by the facile Leslie Stuart, is of the best and brightest order. There is far more story to the square inch than is usual in this class of work, and a long and strong new company has taken the place of the old Gaiety company, many of whom (to say sooth) were becoming rather too samey. The chief successes in Havana were made by Evie Greene (in beautiful voice) as the heroine, Consuelo. Leonard Mackay as the baritone lover, Edward O'Neill—ever a fine dramatic actor—as a furious native; Alfred Lester, screamingly funny as the wandering sailor man; W. H. Berry, as a traveling cockney; Jean Gilwin, as a fascinating singer and dancer; Hilda Rous, as Robert Hale, as a light comedy swell; Gladys Homfray, as a massive local duenna, and Senora Valencia (a new real Spanish dancer), as a Terepshorean heroine. The scenery and the dresses are the most sumptuous and picturesque that even George Edwards has ever put on, and in short, Havana is becoming rather too samey. The booking ahead in one week has amounted to fifteen thousand pounds.

Success No. 2 was Mrs. Dot, a new, light and bright comedy written by W. Somerset Maugham and presented by Managers Charles Frohman and Arthur Chudleigh last Monday at the Comedy. Jack Straw to wit, is in effect a modern version of The Lady of Lyons made screamingly funny, so Mrs. Dot appeared to some of us to be a droll modern version of Much Ado About Nothing, the name part, a saucy young widow, being a Beatrice for the nonce. As the play was (as Minnow readers have been informed) originally to have been entitled Worthier's Entire, it will be gathered by those who know anything of licensed victualling matters, that the play had some connection with what it is the fashion now to call "The Beerage." It is an excellent piece of work, and makes in all three big successes of this author's now running in this metropolis. The other two are the aforesaid Jack Straw and Lady Frederick, which was successfully removed to its third theatre, the Criterion, last Monday with that splendid actress, Ethel Irving, again in the name part.

Mrs. Dot was finely acted, especially by Marie Tempest in the name part (the best part she has had for years), by Fred Kerr in what might be called the Benedick character; by Herbert Ross as a very comical servant; also by W. Graham Brown, Kenneth Douglas, George Bellamy, Lydia Billbrooke, Lena Halliday and Marie Illington in the other principal characters.

Success No. 3 was the revival of the sometime suppressed opera, The Mikado, at the Savoy on Tuesday night. Such old Savoy favorites as Rutland Barrington and H. A. Lytton (as Poo-Bah and the Mikado, respectively), and Francois Cellier, who for a quarter of a century was the

musical director there, came in for tremendous receptions. So did Librettist Sir W. Schwenk Gilbert and Mrs. D'Oyly Carte. Sullivan's glorious music never sounded more delightful nor have his numbers received more encores since than on Tuesday night. The best of the newer Savoy favorites (and indeed by far the best in the whole play) was C. H. Workman, whose Koko, alike in acting, singing and dancing, was of the most side-splitting, albeit highly artistic, nature.

A favorable reception was given on Wednesday night to Cyril Maude's latest production at the Playhouse, namely, Pro Tem, adapted from the popular French farce, Route-en-Train. The adapting has been done by Cressa Hamilton, but, to tell you the simple, straightforward, mainly, unadorned truth, the adapting could have been done better, certainly in wittier fashion. As in the case of the aforesaid Jack Straw the story of Pro Tem bears some resemblance to The Lady of Lyons, inasmuch as one of the chief characters masquerades as a sort of Prince (as in The Lady of Lyons). However, the pretender remains a pretender all through, whereas in Jack Straw the supposed pretender turns out to be the person he has been pretending to be. Pro Tem was admirably acted, especially by Cyril Maude, Lyall Swete, O. B. Clarence, Sydney Paxton, Owen Roughwood, Emma Chambers, Rosalie Teller, Hilda Antony, and Mollie Lowell. Whether Pro Tem is strong enough to continue running long is rather a moot point. If it does run long it will be entirely owing to Cyril Maude's splendid acting.

Sir John Hare duly started a series of farewell performances at the Garrick last Thursday night with a revival of Pinero's smart but somewhat risqué comedy, The Gay Lord Quex. Sir John again appeared in the name part, and was supported by Nancy Price in Irene Vanbrugh's old character, Rosier Fulgencio; Herbert Touring as Sir Chichester Frayne; A. Scott Craven as Valma, the palmer; Jean Sterling Mackinlay (daughter of the late Antoinette Sterling) as Muriel Eden, Helen Rous as the Countess of Overbridge, and Ada Ferrar as the Duchess of Strood. Hare and company were well and warmly received, notwithstanding that most of them ended with irritating elevations of the time. As I said last week, I shall really have to get some of our actors to go and see some of your actors while they are here and to learn to "back up."

Last Monday Lewis Waller had to go to Stratford-on-Avon to play Henry V in the Bensonian Shakespeare celebrations, and Waller's character, Jim Carlton, in Edward Milton Royce's highly successful drama, A White Man, at the Lyric was taken, and taken most successfully, by Herbert Sneath, who owns the English rights of the play and has been impersonating the Earl of Kerhill. On revisiting the Lyric this week I found A White Man still going splendidly and certain of your American stage favorites scoring heavily all along the four-act line. Among these American favorites who have become very strong English favorites so to speak, are George Fawcett as Rig Bill, W. R. R. Hatch as Tabby-wanna the Peace Chief of the Utes, A. W. Jack Ellis as Sheriff Rod Hardy, Dwight Danforth as Barker Nick, S. Saville as Interpreter Baco White, and last, but by no means least, Menefee Johnston as the scoundrel Cash Hawkins with a wonderful death fall.

The deaths in the profession have included those of Edward Rochelle, a long popular, though heavy villain, and Henry George, a robust actor, sometime of Drury Lane. Both were real good fellows. In poor Rochelle's case the end was a merciful release from what had long been a living death from the most terrible form of cancer.

The next theatrical events include the starting of a French season at the Shaftesbury and the revival of The Dairymaid at the Apollo, both on Tuesday, and George Alexander's production of Arthur Wing Pinero's new play, The Thunderbolt, at the St. James' next Saturday. GAWAIN.

THE SUNDAY QUESTION.

The Appellate Division Swears Aside Injunctions Against the Police.

The injunctions obtained by several managers last Fall against the police to prevent interference with Sunday performances were nullified on Friday last by a decision handed down by the Appellate Division of the Supreme Court, in which all the justices concurred.

There were six separate decisions, covering as many cases, and the gist of the whole matter is that the courts of this State have not the power to enjoin the police from enforcing the criminal law, and the justices also condemn as illegal and improper the granting of injunctions against the police before any overt act has been committed by them.

The injunction had been obtained in the Supreme Court after Justice O'Gorman's decision that the Sunday performances at the Victoria were unlawful. This decision resulted in the closing of every place of amusement in the city for two Sundays, but an injunction passed by the Board of Aldermen allowed them to remain under certain restrictions. The Corporation Counsel took appeals in six of the injunction cases, including those of Keith and Proctor, Archie L. Shepard, the Eden Musee, A. Sumner, who runs a hall in which dances are given; M. Schenckowitz, a moving picture manager, and the Olympic Athletic Club, on whose premises there is a roller skating rink.

The decision in the Shepard case, which practically covers the others, is in part as follows: "Under this injunction members of the police force are prevented entering these premises except to serve warrants, which, of course, could only be obtained upon evidence that a crime had been committed, or for the arrest of persons who had committed a felony or misdemeanor in their presence. But they being enjoined from entering the building during these Sunday entertainments, a crime committed in the building at that time would not be in their presence. There is thus segregated from the rest of the City of New York a territory in which during a considerable portion of each Sunday the police are powerless to enforce the criminal law and in which during that period, crime may be committed with impunity. No policeman could enter the premises during these entertainments without disobeying the order of the court, unless armed with a warrant."

In other words, the enforcement of the criminal law is suspended by an order of a court of equity during a considerable portion of each Sunday solely upon the allegation that the plaintiff intended to do an act which he claimed was not a crime and that a police captain had told somebody, who had told the plaintiff, that he intended to arrest the plaintiff or his employees for the performance of that act.

"If equity has jurisdiction to entertain such applications and determine whether a party is innocent or guilty of a crime, there would be no necessity for the existence of criminal courts. The question of what was or was not criminal could not be determined in equity, and if an alleged criminal is entitled to the imposition of the court to protect him from an arrest, I can see no reason why the police would not also be entitled to its process to enjoin a person charged with a crime from interfering with his punishment. It is perfectly clear that the whole question is one over which a court of equity has no jurisdiction."

CUE,

Georgine Neundorff has been engaged for a prominent role in The Gay Musician.

Thursday matinees at the Casino have been discontinued.

Ada E. Humbert, the popular assistant at the Mrs. Beaumont Packard agency, has been in Syracuse on a two weeks' vacation, returning to her duties yesterday.

Porter J. White's Panst company, under the management of Oliver Verne White, closed at Lockport, N. Y., on May 8. Mr. and Mrs. William Richardson (Edwin Barry) who have been playing Menheto and Elsa, returned to their Summer home, Dingman's Ferry, Pa.

A NOTABLE SYMPOSIUM.

PERSONS RELATED TO THE THEATRE TALK ON
"THE BETTER OUTLOOK FOR THE DRAMA."

A Meeting in the Hudson Theatre Under the Auspices of the League for Political Education—Charles Rann Kennedy, Augustus Thomas, William H. Crane, Mrs. Sarah Cowell Le Moyne, and F. F. Mackay Develop Interesting Ideas.

"The Better Outlook for the Drama" was the subject interestingly discussed at the Hudson Theatre last Friday morning, May 8. The symposium was held under the auspices of the League for Political Education. The speakers were Augustus Thomas, William H. Crane, Charles Rann Kennedy, Mrs. Sarah Cowell Le Moyne, and F. F. Mackay.

Author of the Servant in the House.

Charles Rann Kennedy, author of *The Servant in the House*, was the first speaker, and addressed the audience on the better outlook for the drama from the spiritual standpoint. He said in part:

"The better outlook for the drama, which so many of us are beginning to realize is only a part of that great movement of God among the nations which, while it is shaking us all up a bit, is one of the most refreshing signs of the glorious day in which we live. There is a splendid unrest in the air, a good, healthy, pugnacious discontent with existing conditions, coupled with a violent determination to make them better."

"Kennedy, as an Englishman, drew a rosy picture of the future of the drama in this country. 'God has done this sort of thing before and it's hopeful.'"

"And perhaps the most striking thing which has already been accomplished is the fact that we do at last begin to recognize that the problem we have to deal with is a human one, after all; that, in some way or other, it is connected with flesh and blood; that brotherhood in one sense or another lies at the back of it all."

"Even our spirit of fine contempt for wealthy people, who are very often quite decent persons in spite of their wealth, is only a confused way of expressing our disrespect for the God of their fathers. The real fact is that, after all, we begin to recognize that even the rich are our brothers, and we assure them with tears in our eyes, that we are prepared at any time to do our best for them in the way of social and economic salvation."

"Yes, we have at least got thus far as the result of our revolution that we believe in man as man; that we are interested in him; that we realize his claims come first—not a machine's, not an abstraction's, not a hodge-podge of commercial subtleties and bedeviling—but man's. And that is precisely where the beginning of great drama comes in."

"You are going to seek out and find and cherish everything that is best in the yet unwritten drama of your race. You are going to encourage and honor your own young men. You are going to awaken the merriest of the ages in a new American comedy, stir them to purifying in a new American tragedy, for all of this is the better outlook of the drama, which has its roots not primarily in the actor and the author, who may voice the general sentiment, but in the voiceless instincts and aspirations of a great people, pledged to a lofty destiny and aflame with the realization of the supreme truth of the universe, the revelation of God in Man."

William H. Crane from the Actor's Viewpoint.

In speaking on the subject, "The Better Outlook for the Drama," said William H. Crane, "I speak from the standpoint of an actor whose experience has associated him almost wholly with American types. I have dabbled with Shakespeare somewhat, but only dabbled. I do not believe that managers do or can control the taste of the public. It is the public that controls the manager and the manager what he shall give it."

"I believe that managers generally prefer to produce clean, wholesome plays. I knew one manager that was not very successful in the management of his house, and one day he received a letter from a number of persons in his town asking him why he did not produce certain plays that would tend to educate the people. He acted upon their advice, but noticed no improvement in the patronage at his theatre. He thought he would go around to the other theatres and see what they offered, and their relative popularity. That manager told me that he saw at one house where a simply entertaining play was being produced—one not calculated to educate anybody—six or eight of the persons who had written him the letter asking him to raise the standard of his productions. Now whose fault is it that we haven't more Shakespearean plays? Is it not plain that the public is to blame? Such plays receive no attention, so why produce them? If Shakespeare is produced by an artist of world-wide celebrity then the public will go to see the artist, not the play."

"What shall we do to cultivate in the people a taste for classic plays is a question I am frequently asked. It is an idle question. Using the stage as a medium for instruction is a splendid thing to talk about, but that is not the function of the stage. The theatre is a place for entertainment; its office is to interest, not to educate or instruct. The playwright must get the attention of his audience and interest it, or he will not be successful."

"Paul Bourget, who visited this country a short while ago, was in Boston for a few days, and while there some one asked him why he, who wrote so powerfully and so splendidly, would devote his talents to writing of a woman with a past. Mrs. Bourget, in reply, arose and said, 'Oh, if I had not yet seen the Servant in the House, I would have written about a woman with a past who would have to write to me.'"

"The American people have associated me (with emphasis on the me) with good, clean plays: plays of character, types of good, big-hearted men. [Laughter.] So the field in which I work has been limited to good, wholesome plays. I suppose if I wanted any other kind of play the public would not have me in it."

In response to this, Mr. Thomas, a little later on, said that the public is wisely careful of whom it extends liberties to; that some people need to be held in check."

"It is difficult for the playwright to find a subject that will hold the attention of his audience," went on Mr. Crane, "unless he puts something in his play that the average man can find fault with. And of the poetic drama to elevate the stage there is no use to talk about it. If commercialism does not enter into it it cannot hope to live. By that I mean that the people must have a play that will attract attention; it must be something more than a literary gem."

Mr. Crane, in conclusion, told a story, the point of which was that a man would rather go to fall than to a play whose purpose is to educate the people.

Thomas Explains What the Theatre Is.

Augustus Thomas followed Mr. Crane. "It is pertinent to inquire just what the theatre is," said Mr. Thomas. "I am compelled to revise my views every few days. One abiding impression, however, is that it is a place for visualizing what there is already in the public mind. Inherent in human nature is the necessity of seeing embodied in others what there is in us. It is this necessity that makes the theatre possible. The theatre is vital only when it is sensing and expressing some mood of the hour. The plays that fail are the plays that do not seize the thought of the public mind."

"The Lion and the Mouse was a success because of the great interest that existed in the millionaire question. The Man of the Hour was a success because of the public interest in political graft. Paid in Full is a success because the public mind is interested in the Harlem flat problem. The Thief because it deals with the problem of a woman who wants fine dresses."

"I have not yet seen *The Servant in the House*, but from what I have been told I am satisfied its success is due to the fact that it deals with the smooth, smugged hypocrite, a type of

man that all ages have been familiar with. Henry Arthur Jones felt that that note was in his mind when he wrote *The Hypocrite*, but the subject was not handled right and consequently it was not a success."

"A play to be a success must be written in the spirit of the times. The plays of the past were plays of patriotism dealing with the subject of war. But that question is no longer in the public mind, and the plays have changed. They deal with the questions that confront us in our everyday life."

"The next great play will deal with the Jew. Not the Jew of Shakespeare's time; not the Russian Jew, or the persecuted Jew, but the great American Jew, who is philanthropic, far-seeing, and, above all, sweetly domestic. The skilled playwright who takes that question for his subject will have one that will produce an epoch-making drama."

Reverting to the subject of the New Theatre, Mr. Thomas said that Daniel Frohman would make an ideal director for the enterprise. "I should like to see a man of experience," he said, "of high-mindedness, of character, at the head of such a theatre. Such a man is Daniel Frohman. I believe his policy would be one that would not make of it a museum."

"A national theatre which does succeed will succeed not because it will be a theatre preservative, but because it will be a theatre constructive; one that will express the vital hope and ambition of the people for whom it hopes to interest. The measure of our progress is in proportion to the elevation of our ideals. The New Theatre should be something that will lift the people; something that will vitalize and encourage them, and above all things it should not waste its time in the erudition of a drama of the past."

Other Speakers.

"I would like to have a home for tragedy," said Mrs. Sarah Cowell Le Moyne, who had come from Boston to address the League, "a home for comedy, high and low, and a separate house for the show. We want a drama for that 'fired business man' we hear so much about. The man who rushes all day to get money to keep his family, and then rushes to the theatre to be able to see 'something going on.'"

"There are men and women who hope for the great drama to come out of the people, but it has not come. Our great plays have come from the dramatist who has the right play for the right time."

F. F. Mackay said that in the drama everything that entertains and does not demoralize is legitimate, and that the theatre was never in a more prosperous condition than it is to-day.

LUDOVIC HALÉVY DEAD.

A Famous French Author Passes Away—His Works and Career.

Ludovic Halévy, dramatic author and novelist, died in Paris on May 8. He was born in Paris, June 1, 1834, of Hebrew parents, and received his education at the Lycée Louis le Grand. His father, Léon Halévy, was a writer of ability on philosophy, history, poetry and the drama. His uncle, Jacques François Fromental Elie Halévy, was the composer of *La Juive* and *Bleat*, the composer of *Carmen* was his cousin. It was intended that he should have a diplomatic career, and for some time he held positions in government offices. There Offenbach found him and induced him to write some opera librettos, which were successful. While he remained in the service of the government he preferred not to write under his own name and used the pen name of "Jules Savèrès." But he soon left his office and devoted himself entirely to literary and dramatic work, and then he began to sign his real name. Alone he wrote *Ba-ta-clan*, which had music by Offenbach, and *Rose et Rosette*, with music by Ory. With M. Battu he wrote *L'Impressario*, adapted to music by Mozart, and *Le Docteur Miracle*, which had music by Bizet and Lecocq. With M. Crémieux he wrote *La Chanson de Fortunio*, *Le Pont des Soupirs* and *Le Roman Comique*, all for Offenbach's music, and *Les Deux d'Éma*, which had music by Léo Delibes.

He wrote his best pieces in collaboration with Meilhac. Among them were *La Belle Héloïse*, *Orphée aux Enfers*, *Barbe Bleue*, *La Grande Duchesse*, *La Vie Parisienne*, *La Périochole*, *Le Château à Toto*, *La Diva*, *Les Brigandons* and *La Boulangère à des Ecus*, the music for all these being composed by Offenbach. *Carmen*, with music by Bizet, the book being drawn from Prosper Mérimée's novel; *Néméa* on *L'Amour Vengé*, and *Le Pandango*, two ballet pantomimes, and *Le Petit Duc*, *Janot* and *La Petite Mademoiselle*, with music by Lecocq. Some of these, such as *Carmen*, *La Grande Duchesse* and *Le Petit Duc*, are types of the very highest works in their respective kinds.

In their dramatic writing these authors displayed no less versatility. They wrote one-act plays and five-act plays, farces and comedies of manners, pathetic plays and emotional drama. Their most notable play was *Frou-Frou*. This, with Mlle. Desclée in the leading part, had 250 performances at the Gymnase and was then taken to the Porte Saint-Martin, where Sarah Bernhardt played it 100 times. Augustin Daly produced it in this country, and it has been played here innumerable times in English, French and German. Other plays which these two authors produced together were *Le Minuet de Danaë*, *Les Moulins à Vent*, *La Clef de Métille*, *Le Signe de Nicolet*, *Fanny Lear*, *Le Bonquet*, *Madame Attend*, *Le Réveillon*, *L'Été de la Saint-Martin*, *La Petite Marquise*, *L'Ingrate*, *Le Passé Vengé*, *Le Bon Cigale*, *Le Petit Hôtel*, *Le Mari de la Débutante*, *La Petite Mère* and *La Roussette*.

After some twenty years of association as dramatic authors Halévy and Meilhac separated in 1880 and began to do their work each alone. But M. Halévy was by this time devoting himself more to fiction than to the stage. Among these works were *Un Scandal*, *La Famille Cardin*, *Marcel*, *L'Abbé Constantin*, which passed through 150 editions and was afterward dramatized, and *Criquette*. He also wrote *L'Invasion*, memories of the year 1870, and various series of "Notes et Souvenirs," and *Rédits de Guerre*, dealing with the days of 1870 and 1871.

In 1886 M. Halévy was awarded a place in the French Academy. He was also a Chevalier of the Legion of Honor, having received the decoration in 1864, being made an officer in 1890 and a commander in 1900.

REPERTOIRE NOTES.

Wallace R. Cutter, manager of the Cutter Stock company, writes that he closed a season of ninety-six weeks at Columbus, O., on April 25, and will reopen on July 29 at Richmond, Ind. Those who have already signed for next season are: Wallace R. Cutter, Sam Carlton, Roy S. Ewen, Norman Hillyard, Will J. Olio, Cato S. Keith, C. D. Hill, Fred Klehman, Myrtle Bigden, Christine Prince, Nellie Hopper, and Bessie Warren. A sixty-foot carload of scenery is carried with the attraction, which is now booked solid for next season. Mr. and Mrs. Cutter (Myrtle Bigden) are now resting at their home, 274 East Main Street, Chillicothe, O.

Gertrude Ewing's opera house season of forty-two weeks closed on May 2, and the Summer park season opened on May 4 at Temple, Tex. Summer park and airtime will only be used on route North up to fair date season, which opens the last week in July and includes all of the company's best time of last season.

John and Alice McDowell closed their season on May 2 with the Stock company, and joined the Standard Stock company as comedienne and soubrette and presenting their vaudeville acts.

The roster of the Phil Maher company is as follows: A. Chester Taylor, manager; Leslie E. Smith, business manager; Zella Taylor, Adelaide Nye, Ella T. Kramer, Will Carver, Charles Landie, Frank Wright, Easton Ernst, Al J. Massey, Bruce McPherson, Norrison Lewis, and Phil Maher.

THE STOCK COMPANIES.

GREAT ACTIVITY NOTED IN THIS FIELD OF THE THEATRE.

Giffen's Organizations Located in the South—The Burke Company Opens at Fall River, and the Empire Company at Providence—Rosters of Various Companies and Notes of Players.

William Elliott, of David Warfield's company, has been engaged for the Summer stock at Elitch's Gardens, Denver.

Harry Ridings has gone to Norfolk, Va., to stage *The Heir to the Hoorah* for the Giffen Stock company.

Helene Lackaye has been engaged for the Catherine Countess Stock company at Denver, Col.

Ralph C. Merchant has been engaged for the Summer stock at Poll's Theatre, Worcester, Mass.

Mary E. Barker, having closed with Eleanor Robson in Nurse Marjorie, has been especially engaged for the opening week of the Hunter-Burdard players at Hartford, Conn.

Louis J. Cody, leading man this season with the Russell Brothers, closed with that company on May 3, and has signed for the stock company in Troy, N. Y., for heavy leads. He will open there on May 18 in *The Bishop's Carriage*.

Master Stephen Davis has been engaged for the Poll Stock company, to open in Springfield, Mass., on May 18, in *Her Own Way*.

After a successful seven weeks' run at the Grand Theatre, Salt Lake, the Theodore Lorich company, one of the Pelton and Smutser enterprises, returned to the Curtis, Denver, May 10, for the Summer. Pelton and Smutser have obtained the exclusive right to produce the Charles E. Blaney plays at Denver and Salt Lake, and their Lorich company will put them on in the best possible manner, including new scenery and all necessary effects. The first bill will be *A Child of the Regiment*, followed by *Only a Girl*, *Kidnapped for Revenge*, *The Factory Girl*, and others. Following is the roster of the company: Pelton and Smutser, managers; Theodore Lorich, Frank Rutledge, Henry Pemberton, Fritz E. Boone, Percy Morris, Edw. Earle, Jack Hayle, Carrol McFarland, Goode Lubelle, Grace Bainbridge, Helen Aubrey, Cecil Fay, Jessie Terry, Frances Reardon.

Roster of the Stanford and Western Stock company, at Wildwood, N. J., opening on June 27: Maurice Stanford and Ernie Western, managers; Walter D. Mann, treasurer; James Smiley, assistant treasurer; Robert W. Smiley, business representative; Earle Western, Frank Armstrong, Thornton Friel, Maxwell Wilgus, Charles Herman, Frank Fielder, stage manager; Emily Smiley, Marie Warren, Virginia Hennings, Irene Marshall, May Desmond. The stage will be under the direction of Maurice Stanford.

The stock company at Hart's New Theatre, Philadelphia, is headed by Selma Herman, who personally directs and stages the productions besides portraying the leading roles. Miss Herman is ably supported by Maud Campbell, late of York and Adams company; William H. Elliott, the past season with Lew Welch in *The Shoe-maker*; James A. Heenan, leading man with *A Race Across the Continent*; Virginia Howell and Frank J. Kirke, recently with Nellie, the Beautiful Cloak Model; Charles F. Newson, formerly of the Chitown; Charlie; Marguerite Baris and Thomas L. Brower, from Little Heroes of the Street; Fred J. Hoadley, from Under Southern Skies; Gertrude Claire, from *A Fighting Chance*; Noah Reynolds, Grace Peck, and Royal Byron. The company gave an excellent production of *Hazel Kirke* the week of April 27 to most appreciative audiences; last week each member of the company displayed great ability in *A Young Wife* and were enthusiastically received by the patrons. This week, *Wages of Sin*.

Roster of the Laura Winston Stock company: Lionel and McCarthy, proprietors and managers; Della Fitzgerald, treasurer; Cecil J. Lionel, director; Walter H. Tong, stage manager; Henry Douglas, carpenter; Otto Hasebauer, properties; Edw. Spect, electrician; Harry M. Royale, leads; Cecil J. Lionel, heavies; Willis Van, comedian; W. H. Tong, characters; Austin Senda, Otto Hasebauer and Walter Wallace, general business; Laura Winston, star; Pearl Stearns, genius and character; Blanch Brennan, soubrette, and Violet Van, general business.

The roster of the Lorraine Keene company includes Lorraine Keene, Francis Miller, Marie Sheldon, Estelle Barnes, George D. Hart, John Phillips, Arthur Vermer, John Myrtha, Wallace Cooley, Harry Wilson, A. Churchill. The Lorraine Keene company, after playing all Summer in Grand Island, York and Hastings, Neb., will open the regular road season on Sunday, Aug. 10, at North Platte, Neb., opening the new opera house at that city. The company will then go to Denver and Salt Lake for six weeks, playing the Curtis Theatre, Denver, and the Grand, Salt Lake, Pelton and Smutser having contracted the bookings of this attraction for one solid year. Jo Richards will be the company manager.

The two big organizations brought into the South by R. L. Giffen are now settled down for the Spring and Summer months. Big business has been the rule since the opening. The company headed by Edmund Corrigan opened in Norfolk, Va., on March 23 in *Leah Kleeschna*. This company has since played Richmond, Memphis, Atlanta, Chattanooga and Nashville, presenting *Leah Kleeschna* and *The Man on the Box*, and returned to Atlanta on May 4 for the regular Summer season, opening there with *The Man on the Box* as the bill. The company headed by William J. Kelley opened in Richmond on April 20 in *The Prisoner of Zenda*. The week of April 27 *The Three of Us* was presented. The company went to Norfolk for the week of May 4, and returning to Richmond for the season will present *The Heir to the Hoorah*. The company will remain in Richmond until the middle of July. Following are the rosters of the Giffen companies: In Atlanta for the Summer season: Management of Jake Wells and R. L. Giffen; personal direction of R. L. Giffen; Edmund Corrigan, W. E. Bonney, Herman Liebig, Allan Pollock, Forrest Winant, Ralph Locke, James T. Galloway, F. A. La Duke, Arthur Hurley, Frances Nordstrom, Millicent Evans, Nelly Angell, Alice Leal Pollock, and Gladys Granger; stage director and personal representative for Mr. Giffen, George Foster Platt; treasurer, Philip H. Lavine; mechanical staff: A. M. Potter, carpenter; Louis E. Jones, properties; Frank Sutton, electrician. In Richmond for the Summer season: Management of Jake Wells and R. L. Giffen; personal direction of R. L. Giffen; William J. Kelley, Hardee Kirkland, Frank Patton, Stanley Dark, George Howell, Ralph Morgan, Wilson Reynolds, John Prescott, Charles Lait, John D. Burke, Margaret Fuller, Grace Scott, Lucille La Verne, Mildred Johnson, Janet Dunbar, and Maxine Reynolds; stage director, R. A. Roberts; treasurer, scenic artist, Joseph Hart and Frederick Rickman; mechanical staff: Charles Hennon, carpenter; I. Bernstein, properties; John Graves, electrician.

Roselle Kaposit and Master Louis Kaposit have been engaged for the Poll stock company at Springfield, Mass., to open on May 18, in *Her Own Way*.

Mr. and Mrs. J. Angus Gustam (Ida Ellis) have closed their season with The Ninety and Nine and will play a Summer engagement as leading man and ingenue of the Huntley Stock company of Nova Scotia. They have been re-engaged for The Ninety and Nine next season, making their third season under the management of J. D. Barton and Company.

The J. Frank Burke Stock company opened its Spring and Summer season at the Savoy Theatre, Fall River, Mass., on April 27, presenting the Western melodrama, *Big-Hearted Jim*. For week May 4 *The Half Breed* was the bill, and this week *The King and Queen of Gamblers*. The company, headed by the popular actor, J. Frank Burke, includes H. Percy Meidon, stage director, E. M. Leonard, stage manager; D. J. Hamill,

ton, Greenville, James, George Currier, John Daley, Arthur Griffin, Frank Thomas, Bert Walter, Carmine Vitolo, Mattin Choate, Zehra St. Clair, Adelaide Harlan, Florence Mack, and Sarah Farwell. The company is one of the strongest Fall River has ever had in the way of popular productions, and the daily papers speak in the highest of praise of the entire company. The local Lodge No. 112, B. F. O. E. of Fall River, attended the performance of *The Half Breed* on May 8, in compliment to J. Frank Burke, and on the night of the 9th the entire city newboys were the guests of the management. A pink tea was given on the stage the afternoon of May 9 in honor of Mr. Burke's return to Fall River, and over 1,500 people went upon the stage and shook hands with him.

Harry C. Browne, late leading man at Furepaugh's, Philadelphia, has been engaged by Edward Renton as leading man for the Poll Stock company at Bridgeport, Conn. This will make Mr. Browne's third Summer season in Mr. Poll's employ, having played two seasons at Hartford and one at Worcester. Mr. Browne's plans are not completed for next season.

The Empire Theatre Stock company at Providence, R. I., opened its Summer season on Monday, May 4, presenting the rural play, *The Dairy Farm*. Never in its career of several seasons has the Empire Theatre Stock company had a more auspicious, more successful or a better attended opening of a Summer season, the house being packed to the doors and many turned away unable to gain admission long before the curtain rose on the first act. There was a hearty welcome for all the old favorites, and a cordial encouragement for the new members of the organization. The auspicious opening took on a pleasant materialized form, some thirty or forty floral and other gifts being passed over the footlights to all the members. The roster of the company is as follows: Rogers Barker, David Walters, James Kennedy, Edwin Dudley, Willard Dyer, Al Roberts, Guy Durrell, William H. Sullivan, Theodore V. Benie, Edward Redding, Louise Mitchell, Grace Hopkins, Adelaide Boothby, Maud Atkinson, Marion Burell, Jane Dore, and Jennie Stanley. The attraction produced the week of May 11 in Winchester, to be followed by At Piney Ridge on May 18.

Herbert Brenon, of the vanderbilt team Herbert Brenon and Helen Downing, playing *Will M. Cressy's One Christmas Eve*, has been engaged by E. F. Carruthers, general manager of the Ingersoll Circuit, as stage director and leading light comedian for the stock company. Mr. Carruthers is placing at the Mafest Theatre, Montgomery, Ala., opening on May 25. Helen Downing will play the ingenue and soubrette with the company. At the end of the Summer season Mr. Brenon and Miss Downing will return to vanderbilt, in which they have been most successful.

At the Baker Theatre, Portland, Maine, last week George Allison revealed his former success as Dick Sterling in *The Climbers*.

The Edith Browning stock company, under the management of Goodman and Connolly, will begin a Spring and Summer season of high-class productions at the Lyceum Theatre, Troy, N. Y., on May 18. It is the intention of the management to produce only high class plays with a Broadway reputation. Mortimer Snow, who is a big favorite in Troy, and Edith Browning will play the leading roles. The cast includes: Maudie Chase, Edna Earl Andrews, Harry Andrews, Helen Campbell, Harry Forest, Sidney Henworth, Everett Butterfield and Margaret Wells are among the most prominent of the supporting company.

The press of Milwaukee last week devoted considerable space to a notable stock production at the Davidson Theatre of *The Girl of the Golden West*. The original production was duplicated in its entirety.

The farewell performance for the present season of the Rentford Stock company at St. Joseph, Mo., will take place the week of May 17, at which time Clifford Steelsmith's play, *The Web of Revenge*, will be produced. This play has met with a big reception where it has been presented, and will no doubt repeat its former successes there. Mr. Steelsmith has several offers for the play for next season, among which is one from an Eastern producing manager. The piece will probably be seen the coming season over the larger circuits.

Walter Hill and Alice Donaldson left Saturday for Charlotte, N. C., to join the Peters Stock company, which will open its sixth Summer engagement at Latta Park on May 18.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated at Albany the past week: Deitchman Amusement Company, New York; capital, \$1,600; directors, Samuel Deitchman, Brooklyn; Jacob Robinson, and Joseph Hardesty, New York city. Knickerbocker Grand Opera Company, New York; capital, \$1,000; directors, Samuel Kronberg, Henry Story, and Henry Seiden, New York. Metropolitan Minstrels, New York (an amateur organization); directors, Martin Gorey, John Moorine, and Frank Petrey, New York.

The Elliott Theatre Company, of New York, capitalized at \$300,000, has filed with the Secretary of State at Albany a certificate of incorporation of one-half of the capital stock. Leo Shubert is president and J. J. Shubert secretary of this corporation.

The Stewart Opera Company, Lockport, having a capital of \$3,000, was incorporated on May 9, having the following named directors: Charles G. Stevens, Henry L. Gardner, and A. Edmund Lee, Lockport.

AMATEUR NOTES.

A four act play entitled *Ruth*, the Queen, written by the Rev. Leon H. Emsaleh, rabbi of the Seventh and Arch Streets Synagogue in Philadelphia, was produced at the New Columbia Hall in Philadelphia recently. The play was produced under the direction of Meyer Herman and Samuel Rosenbaum. The cast was as follows: King, Alfred Levy; Queen, Ethel Solis-Cohen; Haman, Samuel Rosenbaum; Elshah, Elie Pollock; Mordecai, Leon H. Emsaleh; Judith, Solis-Cohen, Jr.; Nathan, Morris Greenbaum; Toveh, Nathan Klein; Rashed, Albert Low; Harbana, Morris Greenbaum; Manarica, Leon Nathan; Jester, Samuel Rosenbaum; Baris, Louis Thompson; Barnum, Jacob Swab; Susanne, Marie Swab; Neema, Rose Trompeter. The story of the play was the biblical one of Ruth's successful intervention with the Persian king, Ahasuerus, to save her people from the machinations of Haman for their destruction. The play set showed the gate of the palace of King Ahasuerus, and introduced Mordecai overhauling a plot of conspirators to murder the king. The second act was in three scenes, showing the interior and exterior of Haman's home and the antechamber of the throne room. The third act revealed Ruth's apartments, and the last act the throne room. A feature of the third act was an Oriental dance, composed and arranged by Albert W. Newman. In this were Marie Bradley, Ethel Dean, Florence Nickel and A. L. Carey, members of the grand opera ballet of Alda, of the Philadelphia Operatic Society. The Committee of Arrangements included Mr. Meyer H. Swab, Jr., Rebecca Rosenbaum, Henriette S. Pollock, Henry I. Hysman and William Sandberg.

Several young women, prominent in Hebrew society circles in Philadelphia, gave a minstrel performance at the Hotel Mafest in that city on April 24. A special feature of the performance was the imitations of prominent actresses by Sophie Knicker. An original comedy by Mrs. Theodore Armstrong, called *The King's Business*, was also performed.

Norman Lee Swartout's college comedy entitled *Half Back Sander*, was presented by the Baruch Bible class of the Lutheran Church of Reformation in Baltimore on April 23, and scored a great success. The performance was under the direction of Harry Bowers.

The Grizzly Bear, a two act musical comedy, was presented by the Pi Iota Gamma Fraternity at Springfield, Ill. The piece was written by A. L. Weir and F. A. Bonhurst of this city, and staged by David McRoberts.

The Talk of the Town, a local comic opera, will be staged by Donald MacDonald, of New York, for the benefit of the Visiting Nurse Fund, at the Fuller Opera House, Madison, Wis., on May 5 and 6. About one hundred students of the University of Wisconsin will participate. The presentation by local talent of Sheridan's comedy, *The School for Scandal*, at the Auditorium in Winston-Salem, N. C., proved to be a success in every respect. Alice Gerstenberg in the leading role scored quite the hit of the performance.

THE POPULAR-PRICE THEATRE.

STILL ANOTHER PRODUCING MANAGER GIVES HIS VIEWS OF CONDITIONS.

Aubrey Mittenhal Goes into the Subject of the Slump in Patronage Exhaustively—The Public Not Weary of Melodrama, but It Wants Something Better—Competitive Influences.

"The plays themselves are not alone to blame for the bad business," said Aubrey Mittenhal to a Mirror representative, discussing the alleged slump in the business of melodrama theatres. "I will admit that the bad play will hurt the coming attraction, but in judging the cause for the recent slump in business several things must be taken into consideration.

"It would be folly to assert that the people are getting tired of melodrama. The people will never get tired of it. Melodrama will last as long as the world lasts, but it will not always be the same. The theme must change; it must vary. I believe that the people want a better class of melodrama and I am going to give it to them, but it will have its thrills as of old. There will be no change in this respect. If there were it would not be melodrama.

"Melodrama will live because it is the nearest form to everyday life in a big city, and that's where melodrama is most successful. We can't produce anything more sensational than a scene on a stock exchange; that is melodrama in real life, and what broker does not love it. But it is not necessary to overdo the thing. The people don't want the common, cheap, slap-stick, thinly constructed variety, and they will not have it forced upon them.

"Every once in a while a certain class of attractions becomes a fad. The people are faddists, and the manager to cater to the people's taste becomes a faddist himself. The most recent fad of the people has been Western plays. The theatres have been filled with them. But the public can get too much of anything, and Western plays are not an exception to the rule. A manager will produce five Western plays one after the other; plays that are poorly written, but are nevertheless successful. Then he will produce his sixth Western play, which is better and stronger than the five that have preceded it, and yet this sixth one will be a failure. The manager is bewildered; he can't understand why. The trouble is he doesn't know when to stop; when to change his theme, and the consequence is that the atmosphere becomes tiresome.

"Now just to show you how much sameness there is in the class of plays that go on the road, let me call your attention to the absence of war plays at present. Last season there was not one war play on the road. No wonder the people stop going to the melodrama houses. The public is humanly and it wants a change.

"If you will drop in now and then to see one of our plays you will notice that while they are melodramas they are something out of the ordinary. I always like to produce something that somebody else is not doing to death, and usually succeed in doing so.

"Some people think that the prices of admission should be lowered when the patronage of a house begins to fall off. They think that the law of supply and demand should govern the price of admission to a theatre as well as govern the price of commodities of daily use and necessity. Such reasoning is fallacious. The price of admission to the theatres will never have to be lowered. The people will always pay the prices asked, and they will always pay 15 cents, 25 cents and 75 cents to see melodrama.

"One of the causes for the falling off of patronage is of course the great army of the unemployed. The melodrama patrons are the first to seek amusement when they have got money and the first to do away with it when they get out of employment. There are hundreds of thousands of men out of employment at present who cannot afford to go to a theatre. So it is not that bad plays alone that keep them away, because there are good melodramas on the road that have suffered as well.

"When I say that melodramas must undergo a change I do not mean that the whole foundation upon which it is built must be brushed away and an altogether new system evolved. Existing melodrama is not wrong to that extent. Sensation must be produced in a different way. The sham-battle has ceased to excite or interest; it no longer thrills, and it is still possible to thrill an audience, but in a different way. We tested this in 'The Burglar and the Lady,' in which James J. Corbett is starring. Two of the acts are quiet climaxes and the play is a big success. When an author doesn't know how to close an act he brings out the guns. And when the sham-battle follows the act it's a pretty good sign that the play is bad.

"Another thing that has come under my observation is the fact that the melodrama class of people, above all others, demands a thoroughly American play. It will not stand for anything foreign in the least.

"A phase of vital importance in the production of melodrama is the lithograph. I have always tried to get out printing that is different from anything else. If I don't do this and send a show into a town where the lithographs of the preceding production have been like those which advertise my show, the people will say, 'Well, that play is along the same line as the one seen here last week,' and stay away.

"One of the reasons why the melodrama patrons have not been attending the theatre regularly is to be found in the fact that the producers have not been giving them clean plays. There have been too many wronged women; too many virtuous heavy men that are allowed to carry their machinations too far; the audience gets tired of it. You don't have to give the public that kind of play to get business.

"Some years ago I produced a play called 'A Desperate Chance.' It lived seven years, and the other managers wondered why. The reason was because it was something different from the general run of melodramas, and, most important, it was true to life. The hero of the majority of melodramas to be seen now is immaculate. This is not natural; no man is perfect. What touch of nature is there in such a man to make him kin to the audience, which is human? A man will come to the theatre attracted by a character in a play whose case is similar to his own. He wants to see how that man will work out his destiny, hoping to discover a means for working out his own. The heroes in 'A Fighting Chance' came on the stage with a blemish on their characters, and in working out their destinies they could not fail to touch a responsive human chord in the life of every auditor. Plays that are not overdrawn, and in variation of theme. At present the man who goes to the melodrama theatre sees everything in ten weeks instead of forty-two weeks. I believe that we can have more plays of a different nature. We must have them if we expect to survive in this business. Ordinarily when a manager produces a success, immediately a series of imitations ensue, and the manager lets the idea get hold of him that the people want this kind of play and will have no other. That is a mistake. The people, high or low class, will accept any kind of play if it is well written and human.

"No, do not get the impression that the public is tiring of melodrama; it's the kind of melodrama that's making it tired. The reason that Mr. Belasco has been so successful is because he has given the public melodrama. But it has been elevated, high class melodrama.

"The moving pictures? Yes, they have hurt. But they will not hurt long. The public will tire of them in a short while. If people continue to go to them cases of impaired eyesight will come to the attention of the public authorities in such numbers that the Board of Health will interfere any stop them as a menace to public health.

"There is another thing that hurts business in all theatres, and there is not much excuse for it. It is the Summer stock company. It

does not make money, and it does hurt the Fall business. The people don't get a chance to rest, and when the theatres open up in the Fall they are not eager to see the new productions. The Summer stock companies in Denver, Milwaukee and Providence are exceptions to this rule and should run because they do big business and make money. The most the others do is to pay the expenses of the actors.

"The outlook for next year is bad, but in the following year I think the country will be the most prosperous in its history. The financial flurry will be over, the election will be past and business generally will be done on a much sounder basis. When this comes to pass normal conditions will have returned, the theatrical machinery will be humming away again with all of its vigor and the theatrical nightmare of 1907-08 will be forgotten."

MRS. PACKARD ON THE SITUATION.

Mrs. Beaumont Packard, president of the Packard Theatrical Exchange, has lately returned from an extended tour of the country, during which she visited a number of prominent stock theatres. To a Mirror representative she stated that, considering all circumstances, the stock company situation is quite satisfactory.

"Managers appear inclined to hold off a little in opening up Summer stock, but this is not surprising," said Mrs. Packard, "when we consider the unsettled condition of the theatrical field. On the whole I found managers optimistic and hopeful of the coming season.

"The past season has not been altogether bad—not nearly so bad as might have been expected—and next season I feel sure will be good. One reason why I think so is the distinct improvement that has become evident in the character of offerings which managers are preparing for road production. I have noted a number of interviews in THE MIRROR in which prominent melodrama managers have indicated a tendency toward higher class plays, and my own private information is to the same effect. This means mean improved business. The people have had enough corn beef and cabbage; they are ready now for dessert. The public is the consumer and the manager is merely the cook. If he doesn't give his guests the food their appetites crave they will not eat. Happily the cook now appears to be alive to the desires of his public.

"The demand for players," continued Mrs. Packard, "is about normal for this season of the year. We have lately filled our stock companies and have others to supply. Good players frequently make the error of neglecting the agents. If they would call regularly on reliable agents, and keep the agencies constantly advised of changes of address and telephone numbers, they would often secure good engagements that they now miss. The agent has become more and more a necessary institution in the theatrical business—a practical intermediary between manager and players. The agent's own best interest is in the security for managers the exact people they want, and for people engagements only with reliable managers."

NOTES FROM MT. CLEMENS.

Charles W. Young writes from Mt. Clemens under the date of May 9: "For the last twenty-five years Mt. Clemens has become so popular with theatrical people that the moment they get a pain or that tired feeling the wise ones take the first train for the Springs. To bolt out and have a sure thing on being in condition for work in case an engagement should blow their way. Many of the old-timers know the real virtues of the water to be the same in Winter as in Summer, and they cheat the doctors by taking the sure cure instead of changing a doctor's dose. Others come in the Summer for several weeks' rest, their twenty-one baths, and then for the fishing and many other sports; the lovely, cool climate, the grand bunch of managers, agents, actors, and actresses, T. M. A's, and Eika. They come for health, rest and amusement, not to talk about their bits or to pan their star. They are all stars while at the springs. You never hear of any person belonging to the 'touchers' club,' simply because, in the language of Henry V. Donnelly, it is too far for the touchers to come for the eggs.

"To-day there is quite a little gathering of show folks here taking the baths. John T. Kelley says he is here to lose his pad, whatever that means. George Lederer has been here five weeks and has wonderfully improved his health in that time. Little George Edwards, of the Simple Simon company, says he has grown about two inches since he has been here. James J. Cassidy, of Thomas Shea's company, says he came here to bolt out the old stock plays that he has been handling for the last ten years. Mr. and Mrs. L. A. Wagenhals, of Wagenhals and Kennor, are here at the Midea. Miss Clara Vaughn was quite a cripple three weeks ago, but to-day she is walking around fine. Mrs. J. L. Buford, of the Astor Theatre, is also here at the Midea for her health. Alice Walling is here to stay all Summer. Wilson R. Ross, manager of The Girl of the Golden West company, who was hurt in a railroad accident on the Wabash on Feb. 2, has been here for three months and is very much improved and will take a look at Broadway in about two weeks. Tom L. Jordan is writing a skit with an odd title. He came with the Red Feather Way Caught with the Goods, a story taken from life."

THE PRIARS' PROGRAMME.

The programme of the Priars' Festival, to be held at the New York Theatre on Thursday afternoon, May 14, will be as follows: Overture, Victor Herbert and his orchestra; Italian character studies by George Behan; Bifon Fernandez and W. L. Abington in Captain Velvet; Mabel Hite in her choral girl song of The Merry-Go-Round company; Henry E. Dixey in a few words and imitations; Madame Josephine Jacoby, of the Metropolitan Grand Opera company; Eddie Foy; Olga Nethersole in a recitation; Weber and Fields in their German Senator sketch; Inside of the Circle, a one-act play of the far north, by Eugene Walter, in which William Courtenay and Frank Sheridan will take part; George M. Cohan; John Slavin and May Vokes; and William Carleton, Edith Yerrington, Edward Beck, Percy Branson, Mayme Taylor, Felix Faust, and the Eight Original Berlin Madcaps in a few songs and selections from A Knight for a Day; Louise Dresser in her popular song success, "I Want to Be Loved Like a Leading Lady in a Regular Broadway Show;" Daniel Frohman will present The Mallet's Masterpiece, by Edward Foy, in which William Farnum, Dustin Farnum, and Miss Percy Haswell will appear; A Few Minutes with Memphis, by Ralph C. Herz, of The Soul Kiss company; Cecilia Loftis in her famous imitations; Frank Fozart, the Dublin Minstrel in a few remarks; and The Priars Frolic, introducing the Priars' Quartette—W. C. Weedon, Joseph Ratliff, E. A. Clark, W. H. Clarke—assisted by a few other Priars in "The Priars' Song."

STOCK AT THE WEST END.

A stock company will be installed at the West End Theatre, opening May 25 and continuing for an indefinite period. Emilie Melville, one of the most popular members of the disbanded Keith and Proctor Harlem Opera House Stock company, has been engaged for the new West End company.

VAUDEVILLE JOTTINGS.

Harry Kelly, Josie Butler, Thomas E. Shea and other stars are contemplating short vaudeville engagements.

Lisle Leigh in Kid Glove Nan continues to win success in the Sullivan-Condit house. She is now in California, and expects to play until the middle of June.

Harry Lombard, formerly manager of the Twenty-third Street Theatre, has secured a lease of the Doric Theatre, Yorkers, for fourteen years, beginning Aug. 31.

IN BROOKLYN THEATRES.

The theatrical season in this borough is nearing the end, and the few open houses are now announcing final attractions. Luna Park is ready for the opening celebration, May 16, and the other seaside amusement places will follow closely with their opening dates.

At the Broadway Theatre this week the attraction is Olga Nethersole, who appears in Sapho, Monday, Tuesday, Wednesday matinee and evening and Saturday night, and Carmen, Thursday, Friday and Saturday matinee. Next week, The Clansman.

Edna May Spooner at the head of her company began a successful three weeks' engagement last Monday night. The play was in the Bishop's Carriage. All the favorite members of the Spooner Stock company appeared in congenial roles, and received a well merited welcome from their Brooklyn friends and admirers. Mrs. Spooner, who appeared before the curtain to say a few things to her old-time friends, was showered with flowers and congratulations. The theatre was crowded, and there is every indication that the stay will be profitable. Next week, The Three of Us.

Old Heidelberg is produced this week by Corne Payton's players at the Lee Avenue Theatre. The cast is enlarged, and Minna Phillips, as usual, gives a charming characterization. The excellent staging is creditable to Lee Sterritt, whose work in that department this season has added much to the success of the productions. Next week, Zira.

This is jubilee week at the Gotham Theatre, where Ethel Fuller has been appearing for the past two months at the head of her company. The particularly interesting feature of this week's play, which is Shore Acres, is the appearance of Edward Girard in the principal role. Mr. Girard is one of Percy Williams' most reliable and popular managers, and to most people he is simply known in that capacity. But the performance he is giving this week in the part made famous by James A. Herne is proof that he has not forgotten how to act. Up to several years ago Mr. Girard enjoyed the reputation of a popular actor in character parts, and appeared in a number of popular plays.

Human Hearts is presented by a capable company this week at the Bijou Theatre, and the scenic effects are very attractive. In the cast are Henry J. York, Neille Holland, Eva Scott, Helen Whitcomb and others.

The Behman Show returned to the Olympic Theatre this week and was applauded by the largest houses of the season. A feature somewhat in the nature of the Zigfield productions and called The Passing Review, was the principal attraction. The chorus is large and the olio is one of the best ever offered here.

Lillian Carter, Francis Hopper, William Mahoney, and Joseph Brady, all good entertainers, are very popular this week at the Star Theatre.

A special feature the Ward-Lynch company appear in the comedy, Huckleberry Finn. The Love Kiss, presented by Louis Robie's company at the Gayety this week, is drawing as well as it did last week at the Star Theatre.

There is an interesting change at the Folly this week, where a long list of vaudeville favorites appear instead of the usual dramatic attractions. The bill includes Joe Welch and company, Lala Seibin, McCoy-Fitzgibbons Trio, Cooper and Robinson, Klein-Ott Brothers and Nicholson, Armstrong and Nicholson, Rose Winterburn, and Sherman and DeForest. Next week, Williams and Walker in Bandanna Land.

VAUDEVILLE.

At the Orpheum this week the headline feature is Eva Tanguay. The rest of the bill is exceptional and includes Karm's Early Bird, Pat Rooney and Marion Bent, Julius Tannen, Les Amittis, La Gardena, Jack Wilson Trio, Corbin, and the Beside Valdaire Troupe.

With Valerie Berge and company in His Japanese Wife, and her new playlet, Another Chance, to be presented the last three nights of the week, Keeney's Theatre has a very attractive programme this week. Ethel Levy is another important feature, and the rest of the bill includes Edward Esmond and company, Rolfe's Ten Dark Nights, Carlin and Otto, Weston and Young, Herbert Cyril, and Eddie Clark.

GOSSIP.

Anthony Andre has been engaged to play Simionides in Ben Hur next season.

A daughter was born to Mr. and Mrs. Frank Andrews (Ethel Bruce) at New York city on May 3.

Alice Hills, contralto with the De Wolf Hopper company, closed in Baltimore last week, and has gone to her home in Rochester, N. Y., for two weeks. Miss Hills has been re-engaged for Delmar Gardens, St. Louis, which open on May 24.

Richard Allen, who was a member of the American company playing Mrs. Wiggs of the Cabbage Patch in London last season, has been re-engaged by Liebler and Company to go to Australia in the same place and is now on his way to Vancouver. He will sail with the company on May 22.

William Courtenay gave a May party at the Hotel Belvidere Saturday night, at which were present Frances Starr, Mrs. Gladwell, Eleanor Moretti, Mrs. McBurney, Mr. and Mrs. Shober, Anne Knapp, Virginia Harned, David Belasco, John Mason, Walter Hale, Fred Courtenay, George Nash, Acton Davies and Albert R. Keene.

Willis P. Sweetman has closed with Little Johnny Jones and will spend the Summer at Lodge Bohemia, Pike County, N. Y. He is considering offers for next season.

Walter Lawrence, of the Soul Kiss company, is considering a new play by the veteran dramatist, J. J. McCloskey, entitled An Emerald Knight, or O'Donnell Aboe, the scene of which is laid in India during the Lord Clive rebellion.

Grace Cameron returned to the cast of Little Dolly Dimples on May 6, at Duluth, Minn. Al Lawrence, the principal comedian, will close with the company on May 16.

Among the theatrical people sailing on the Minneapolis last Saturday were Eleanor Robson, Mrs. Sam Sothorn, Dallas Anderson, Ben Fields and several members of Mrs. Patrick Campbell's company.

E. J. Carpenter, whose Why Girls Leave Home company recently finished its most successful season west of Chicago, left New York last Saturday for a tour through the South in his new Mercedes automobile. Mr. Carpenter says that his past season, taken as a whole, has been a prosperous one, and his three new plays are in preparation for early production.

Ethel Clifton, understudying Margaret Illington in The Thief, left with the company on its road tour yesterday. Miss Clifton played the part for a week at the Lyceum during Miss Illington's illness.

The London company of The College Widow will close next Saturday night, May 16.

Mabel Wright, Morgia Lytton, Lillie May White, Grace Benham, Aubrey Beattie, Robert Keyerries, Rex L. Kingdon, Joseph Sullivan, Charles Hawkins, Harry McClain, Charles Howson, Eric Lamb, and Willard Hutchinson for The Dollar Mark.

THE RECORD OF DEATHS.

George J. Deagle.

George J. Deagle, said to be the oldest theatrical manager in America, died on May 8 at the home of his son-in-law, John J. Coleman, at Port Washington, L. I., after one week's illness, which was caused by a fall resulting in a broken hip. Mr. Deagle was born in New York on Feb. 15, 1822.

Mr. Deagle went to St. Louis, Mo., before the railroad was built into the town, and went at once into theatricals. He first became famous as the owner of Deagle's Varieties in St. Louis, which stood on the site of the present St. Louis Grand Opera House. This theatre under his management was for a long time the most popular and famous theatre in the West. It was celebrated chiefly for its elaborate and spectacular productions. Before the Civil War Mr. Deagle made a large fortune out of the venture, which also made him a national reputation.

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tion. A few actors that afterwards became stars, who got their start there, were Edwin Adams, Edwin Eddy, J. B. Studley, the elder J. K. Emmet, and James O'Neill.

Shortly after The Black Crook was produced in New York at Niblo's, Mr. Deagle produced it at his St. Louis house, and it is said it surpassed the New York production in every respect. Probably his most notable achievement was the production of Maseppa on a large scale. He had the run for the horse extended over the orchestra up to the balcony and showed the horse swimming the river. He introduced several other features, all his own. Kate Fisher was the star in this production of Deagle's and afterwards starred in it for a number of years. When Mr. Deagle left St. Louis for Chicago, a crowd of He had had reverses there and went to Chicago, where he became manager of the People's Theatre. He retired about twenty years ago and has since made his home with Mr. Coleman. He is survived by two daughters, Mrs. J. J. Coleman, a cousin, Mrs. Harry (Mary) Sexton, who is in vaudeville with her husband.

James H. Wallick.

Several misstatements were made in the sketches of the late James H. Wallick published on his death at Middletown on May 1. He was born on June 26, 1844, and his right name was James Henry Wallick. While he was managing James Wallack, a cousin of Lester Wallack, and E. L. Davenport as the two Dromios in The Comedy of Errors, Mr. Wallack changed the spelling of his name to Wallack on account of trouble arising from the spelling of his real name. At this Lester Wallack began his career as Mr. Wallack from adopting that spelling, when Wallick was determined upon as his future orthographic form. He was known as Wallick for the rest of his life. Mr. Wallick's new playlet, Another Chance, was written by J. J. McCloskey, to whom Mr. Wallick gave the outline of the story. Extracts from one of his favorite authors which he was fond of perusing illustrated Mr. Wallick's breadth of mind and practical humanity as he disclosed these extracts in his life. One of these extracts, kept in his desk, was: In men who men pronounce as ill, I find so much of goodness still; In women who men pronounce as divine, I find so much of sin and blot. I hesitate to draw the line Between the two when God has not.

James Taylor.

James Taylor, of Philadelphia, died at Roanoke, Va., on Friday evening, May 8, at the home of his son, James Taylor Young, aged more than seventy years. The deceased had for several years been in a sanitarium at Clifton Springs, N. Y., from which he recently wrote to his friend, Alfred Beck, of his condition and hopes. Mr. Taylor and the late George Beck were brought to this country as actors from England by Henry Wallack, and there first appeared in the Booth, Chalk, Theatre, Boston. Mr. Taylor was distinguished from the late James Taylor, also an actor, by the title of "Little James Taylor." This latter deceased was a warm personal friend of Edward G. Booth, Oswald, and the better players of a former generation. He was, in fact, a man of warm friendships, and though called by the other actor of his name as a historian, he still was a player of many parts, a member of the profession of high standing, a student and a gentleman.

Arnold Kinsky.

Arnold Kinsky, brother of Imre and Bolosay Kinsky, died at the home of his sister, Mrs. Emily Brainer, in New York city, on May 8, of pneumonia. He was born in Budapest, Hungary, in 1861, and was the youngest of the three brothers. He came to America in 1888 with Imre and Bolosay, and appeared in most of the spectacles of the Kinsky Brothers. He was one of the most famous dancers of his time. Among the best-known productions in this country with which he was associated were The Black Crook, A Trip Around the World, The Water Queen, and Masculin.

Notes.

Charles Dockstader, who died at Pleasantville, N. J., on Oct. 22, 1907, after an illness of two weeks, aged sixty years, was the original Dockstader. He came from Cleveland and appeared for many years with the principal minstrel companies, part of the time as a partner of Lew Dockstader, the team being known as the Two Dockstaders. He was the author of many songs and minstrel sketches and was effed in many lines of work. For several years prior to his death he was not on the stage, but filled a position with the Philadelphia "North American." He had five strokes of apoplexy before death ended his sufferings. He is survived by a widow.

Daniel S. Vernon, well known in the circus world, died at Cincinnati, O., on May 8, of typhoid fever. He was about fifty-four years of age, and for twenty years had been connected with Robinson's Circus, most of the time as treasurer.

Ketelle D'Arville died on May 8, at 136 West Forty-fourth Street, New York, of pneumonia. She was born in Detroit in 1866, and made her debut in the Runaways. For some time past she had been appearing in a vaudeville sketch.

Seldon B. Clemmons, father of Mrs. Howard Gould (Kathryn Clemmons), died at Jacksonville, Ill., on May 9.

Born.

ANDREWS.—A daughter to Mr. and Mrs. Frank Andrews (Ethel Bruce), at New York city on May 3. ELDRIDGE.—A son, to Mr. and Mrs. Ralph P. Eldridge (Hazel Harroun), at Toledo, O., on May 1.

Married.

DU BOIS-YOUNG.—Arthur Du Bois and Florence Lake Young, at New York city on May 2. MAC GREGOR-SULLIVAN.—Harry Eugene Anderson Mac Gregor and Hazel Louise Sullivan, at Philadelphia, Pa., on May 6. MILLS-MOULPON.—At Milwaukee, Wis., on May 9. Paul Mills and Elizabeth Moulton.

SHUBERT-ROSENQUEST.—At Pittsburgh, Pa., on May 5, William Shubert and Elese Rosenquest.

Died.

D'ARVILLE.—At New York city on May 8, of pneumonia, Ketelle D'Arville, aged twenty-two years. DEAGLE.—George J. Deagle, at Port Washington, L. I., on May 8.

DOCKSTADER.—At Pleasantville, N. J., on Oct. 27, 1907, Charles Dockstader, aged 60 years.

HALEY.—Ladovick Haley, at Paris, France, on May 8, aged 74 years.

KIRALFY.—Arnold Kinsky, at New York city on May 8, of pneumonia.

VERNON.—At Cincinnati, O., on May 8, Daniel S. Vernon, aged fifty-four years.

BOSTON

More Grand Opera—The Lion and the Mouse—Closing Dates—Notes.

Boston, May 11.—When in doubt play grand opera seems to be the safe bet in Boston, as Henry Russell proved without question, and now comes the Knickerbocker Opera company, with a Knickerbocker opera, and with principals even more unknown than those of the Knickerbocker. It now remains to be seen if he can hypnotize the Back Bay into building an opera house for him as well. The stay at the Majestic is for a single week only, and the time-honored favorites will all be revived in that time-limited, Trovatore, Cavalleria and Pagliacci. Then will come Maria Kandler.

The Lion and the Mouse is here for the second or the third time, with the "original company," too. At any rate, Edmund Brown was in the first cast, and so were Julia Hancock and one or two of the others, but Gertrude Coghlan did not come above the Boston horizon in this play until it was here last season for its long engagement at the Park. No matter who plays it, there will be the sure to be a house so long as it can stay at the Majestic for it has never known a small audience in Boston yet.

Richard Carle entered upon the last half of his engagement at the Colonial with Mary's last night. Jeannette Lewis has retired from the stage, and her place as Sylvia Montrose is taken by Henrietta Lee. May Youngman, who has been out of the cast on account of illness, will be back again this week.

The Man of the Hour, at the Tremont, has entered upon its final fortnight. Business still continues decidedly large, but the arrangements have been made to bring A Night for a Day in here for a summer season of comic opera.

At the Globe to-night the first change of the summer season of musical comedy is made by the presentation of The Boudoir. This has not been seen here since the days when it had its presentation at the Columbia years ago, and therefore its revival ought to please, and especially since that clever Boston dancer, Miss January, who was so much liked here with Miss Williams, has been especially engaged for the part of Thelma. She will make up for the absence of Richard Harlow who retired when 1492 was taken off.

Noble was the play announced for the week for the Players at the Casino square, but it was finally decided to close the company on account of inadequate business, and thus the theatre is dark.

No exceedingly successful was The Girl of the Golden West at the Boston that the revival of Zaza had to be put off again. One begins to fear that it may never come, but it is announced positively for next week. Meanwhile Eleanor Gordon has credited herself with quite as big a hit as her Zaza, and her girl will rank with her best work of the whole season at the Boston.

Her second time on Earth is a melodrama with quite enough of thrills to please all the patrons of the Bowdoin square, where exciting scenes are always so essential for popularity in a piece. The two principal characters are taken by clever Boston actor, Arthur Matthews, with Isabel Sherman having an unusual popularity in the trying character of Doracy, the adventuress.

Hue Stahl is almost at the close of her long engagement at the Park. The star has already engaged her passage for a summer trip to Europe, and William Mack and Maude Fulton head the bill of the week at Keith's.

Sam A. Scribner's Big Show is at the Lyceum. George M. Alexander and the Cozy Corner Girls are at the Howard Athenaeum. The California Girls, with the special nights of the week, are at the Columbia. At Heaven Burlesquers and the house also interest at the Palace. Double variety shows divide interest at Austin and Stone's.

Moving picture houses all have changes of programs, but it is noticeable that nearly every one is going into vaudeville more heavily than usual, indicating that the pictorial vogue is not everything by any means.

Richard Carle had a meeting with the Watch and Ward society last week, and as a result, Mary's Lamb was shown. The offending cause was the photograph in the model scene, and the society that had passed many a thing earlier in the year without saying a word had a sudden spasm of sensitiveness. The fact came as a sudden surprise, but the Carle boys were equal to the emergency, and in short notice a burlesque shadow was presented, and the piece moved along. The shadows will be given in New York in their original simplicity. If Carle could put in his act after the conversation between Charles Marks, his manager, and the agent of the Watch and Ward Society, he would make the hit of his life.

From New York last week came the announcement that Boudier would be the prime donna of the new Back Bay Opera House when it opens, and as Alice Nielsen and Constantine had already been engaged for the organization, it is manifest that the nucleus of the Back Bay forces will be permanently located in Boston, year after year. The subscription fund still remains about one-third unsubscribed.

Clayton D. Gilbert had My Blossom Maid, a little tragedy of Old Japan, and told in pantomime, presented to the students of the Emerson College of Oratory in Chelmsford Hall one day last week. It was most effective and proved a special feature of the occasion.

Ida Mulla is coming over from New York later this month to take part in a vaudeville entertainment given by one of the Boston clubs with which she is identified. She has not played here at all this season.

Fred January, the brother of Tris January, the dancer, who has been with the Associated Press, is now a valuable member of the staff of the Boston "Traveler."

A rumor that has been widely printed is to the effect that George W. Bush, the Boston Bay House of the late Joseph Jefferson, would be destroyed in digging the Cape Cod Canal, as would Gray Gables, ex-President Cleveland's summer home. That is not the case with either. Mr. Jefferson's place is to be sold by his family.

The fact that there is going to be a new theatre in Park square was brought vividly before the legal public by a reprint that Judge Hammond gave a lawyer in court last week. It seems that there was a piece of property for which the owner, an old woman, desired an average upon the property, and in some way this was secured and foreclosure was started to get possession. A perpetual injunction was ordered, as it was held that action had been not in good faith.

More than \$1,000 was raised by the recent Tech theatricals for the benefit of athletics at the Institute of Technology.

The Fats Fakers, the Hasty Pudding show at Harvard, had its Boston presentation last week. The Castle Square Amusement Moving Pictures company has made an assignment for the benefit of its creditors to David Benshaim.

Dr. Muck, the retiring leader of the Boston Symphony Orchestra, started for Germany again, going by way of Niagara. A delegation from the Symphony Orchestra saw him off at the Back Bay station.

Mrs. Agnes Booth Schoeffel, wife of the manager of the Tremont, who has been ill for some time, was better during the past week.

B. F. Cheney, the husband of Julia Arthur, has been in Arizona looking after business interests there.

Thomas E. Dwyer, of the Democratic State Committee, against whom a verdict of \$1000 was given for not paying for the use of the Boston Theatre on the afternoon of the Democratic State convention in 1904, has now brought suit against the other members of his committee to get them to pay their share of the assessment for the gathering.

For the present the dramatic destinies of the "American" will be under the watchful eye of City Editor Beardon, and no dramatic editor will be appointed to look after that exclusively.

Harry Davis, business manager of the Rose Stahl company, took a party of theatrical men down to Buzzard's Bay fishing with him over Sunday.

P. T. Bannon will now go ahead of Robert Edison in Gloucester until his season closes, at the end of a fortnight.

Alla Nagimova drew one of the largest audiences of her whole engagement at the Majestic in the special matinee of The Comet, which was given the last week. As a whole her engagement was a milder of her first matinee here, in the original Russian.

When Rose Stahl sails for Europe next month she will be accompanied by her brother, E. G. Stahl, of Tremont N. Y.

It remains for Charles Nicholas Young, the dramatic editor of the "Traveler," to unearth the fact that Richard Carle's original name was Charles Nicholas Carleton. The comedian's father, Edgar W. Carleton, of Somerville, is a regular caller at the Colonial, and may be seen there almost any night, as is always the case when Mr. Carle plays an engagement hereabouts.

Francis Byrne, Rose Stahl's leading man, and formerly a great favorite at the Casino square, is going to Mexico as soon as the season with The Chorus Lady closes, as he has mining interests there.

The Belle of New York is to be the next of the New York Casino productions to be revived by Adolph Mayer for his musical comedy company at the Globe. As a Man Bows is to be the next production by the stock company at the Casino square. This is not at all a new, the Cape Cod melodrama of minor authorship, but is the same work which Charles Miller gave at the Park last summer, when he was there with Lillian Lawrence. JAY BENTON.

PHILADELPHIA

The Gay Musician—The Yankee Tourist—Lonesome Town—L'I Mose—Items.

PHILADELPHIA, May 11.—The dramatic season is practically over. Barnum and Bailey's Circus took away a mint of money the week of April 27. This week Buffalo Bill's Wild West Show comes in, and with it the closing of our season of musical comedy. The theatre has been almost deserted. The financial panic and lack of proper attractions will long be remembered by our managers, as the majority of our theatres have not made much money. The Gay Musician, after a successful two weeks' stay, closed the season of the Chestnut Street Opera House, May 8. It has been greatly improved since its original production, and can truly be designated as one of the musical hits of the season. This week The Gay Musician holds the boards of Nixon's Apollo Theatre, Atlantic City, and then to Wallack's Theatre, New York, for the summer season.

Raymond Hitchcock with The Yankee Tourist at the Forrest Theatre is doing well, and remains for several weeks. It is a pleasing production, with an excellent cast.

Williams and Walker, the colored comedians, with a large organization, are presenting the Academy of Music this week, presenting Bandana Land. Imagine the patrons of grand opera at this house and the audience this week. Oh my! What a contrast.

Garrick Theatre: Kolb and Dill, supported by Maude Lambert in The Lonesome Town, have made good, this being their second week. The local press have given the stars a good send-off and they deserve same.

The Hotel Clerk, the musical skit by Alfred E. Arons, is in its third week at the Walnut Street Theatre, and pleases the masses. It is full of fun, dancing and music, with clever specialties.

L'I Mose at the Park Theatre, is a genuine hit. It is an immense organization with pretty elaborate scenic display, introducing many novelties and a sure big card for the coming season. Its stay here depends upon the weather.

Gilford Avenue Theatre: Stock company under direction of Arthur C. Aiston, presents At the Old Cross Roads, with John Brown and James Brown in the leading roles, supported by Ethel Williams, Joseph M. Brophy and an excellent cast.

Orpheum Players at the Chestnut Street Theatre continue to bring returns, proving a steady success. At the White Horse Tavern, an excellent comedy and highly appreciated by the steady clientele.

A Texas Steer, May 18. D'Arcy of the Guards, May 18. Kara Kendall and The Land of Dollars closed the season of the Adelphi Theatre May 9, after a very successful engagement.

The pupils of the Ludlow School of Dramatic Art and their many friends are enjoying themselves this evening at the Broad Street Theatre, with The Two Orphans.

Boston English Opera company, under management of J. K. Murray, are in their second week at the Lyric Theatre, with Leontine and La Traviata as the program. It is a large organization, worthy of patronage, the prices being regular theatre rates, but up to date the public has not responded very liberally.

Carmen and Rigoletto are announced for coming week. Failing Leaves, with Grace Elliott, Dorothy Dorr, Charlotte Hunt and John Westley, Robert Brennan, Helen Scott, Yvonne De Kerst, Margaret Allen, Olga Robertson, Ida Brance, Albert Grau, George Pierrot, J. Wilson, Theodore Wist, Fred Roberts, George Black and Richard Blake, stage direction of J. C. Hoffman, will shortly be produced here.

The Aborn English Opera company, at the Grand Opera House, are doing splendidly, giving excellent productions, large companies and popular prices. Cavalleria Rusticana and H. M. A. Pinafore, bill for week, with Alida in preparation for May 18.

Keith's New Theatre: Harry Houdini, Lillian Tyne, W. L. Weston and Lilla Allen, Dicky Bell, Eddie Fay, Harry and Kate Jackson, Thomas J. Ryan, and Mary Richmond, Goyt Trio, Keeley Brothers, Kelso and Leighton, Bernier and Stella, Lewis and Young, James Reeves with A Night with the Poets. This is the largest vaudeville show in the city, being a counter-attraction to Buffalo Bill's Wild West. House crowded.

Buffalo Bill's Wild West Show is here for the week, located at Nineteenth Street and Market Park Avenue. The entertainment offers many new features, with Football on Horseback. Usual large opening.

Alice Lloyd, the English comedienne, will make her Philadelphia debut at Keith's May 18. Casino: Bantz-Bentley company. Trocadero: Star Show Girls. Bijou: California Girls Stock company. Gayety: Trocadero Burlesquers. The summer season of the Gayety will be inaugurated May 18.

Majestic: Moving picture show, a clever vaudeville. At the Standard Theatre, fourth week of the colored organization presenting The Man from Bama, with S. H. Dudley, the manager, the big attraction for week May 18.

Elks Club Theatre: Selma Herman in Thelma, and for fifth week May 18, Ticket of Leave Man.

German Theatre Stock company, with benefit to Director William Schuler and his family, followed by The Golden Spider and Die sieben Schwaben. By permission of Henry W. Savage The Merry Widow will be presented week of May 18.

Forepaugh's Theatre open with moving pictures and illustrated songs.

Fryer and his band opens Willow Grove Park May 30.

Manager Samuel F. Nixon is already at his summer home at Atlantic City looking after the interests of his two theatres there, the Apollo and Savoy.

A. FERNBERGER.

PITTSBURGH

Happyland at the Nixon-East Lynne—The Bachelor Club—Ringling's Circus.

PITTSBURGH, May 11.—Two more theatres have closed their seasons, Blancy's Empire and the Academy having done so on last Saturday night, and now four of our eight regular playhouses are open this week.

For the third time Happyland is in the city, and this time at the Nixon, which contained a large audience to-night. De Wolf Hopper is still the star, and the supporting company is up to the standard. Ringling's Circus will pitch its tents on the East End on next Thursday, for a two days' visit.

Maurice Campbell is in the city in advance of Henrietta Crozman.

ALBERT S. L. HEWES.

CINCINNATI

The Flower of the Ranch—The May Festival—Successful—Chester Park Opens.

CINCINNATI, May 11.—An extra eleven hour booking brought Joseph Howard and Mabel Barrison to the Lyric last night in The Flower of the Ranch, after the house had been dark for a week and the season supposed to be closed. The performance made a decidedly favorable impression on a good sized audience and a successful week is assured.

The May Festival, held at Music Hall last week, will go on record as one of the most successful in the long local history of these entertainments. The programmes have seldom been surpassed, and the attendance was limited only by the vast size of the auditorium.

The Grand closed Saturday night with the final performance of Henrietta Crozman in The Country Girl. Miss Crozman's season lasts for several weeks still, and Aubrey Boucicault joined the company here to finish the season as Harcourt.

The Standard closed Saturday night with the final performance of Rice and Barton's company. The People's is still in the field with the Dreamland Burlesquers, who are offering a lively entertainment.

Last week's bill at the Columbia showed the Riff Brothers, Mann and Shauman, Keno, Walsh and Melrose, Marcel's animated pictures, Searl and Violet Allen, Wilbur Mack and company, Robert Dohn, and Clarence Reger.

The start of the summer parks to open is Chester, which in addition to numerous other attractions offers a good vaudeville bill. The usual opera season will begin about five weeks later.

H. A. SUTTON.

ST. LOUIS

Successful Season Draws to a Close—Henrietta Crozman—Grace George.

ST. LOUIS, May 11.—At the end of this week there will be but three of the local downtown playhouses which have not closed their season of 1907-08. They are Havlin's, the Standard, and the American. The latter will be closed the week after next, as the Opernhaus Brothers intend opening their summer garden on May 24, while Havlin's will remain open until May 30, and the Standard for some time to come.

Taken as a whole the season which is now closing has been a very brilliant one from every standpoint. There have been several companies playing engagements at the high-class houses that heretofore have only made trips to Chicago, passing St. Louis by without giving it recognition as a theatre, from the reception accorded them, we shall undoubtedly hear from them and many others besides in a more liberal way in the future. The only regrettable thing of the whole season is that it is to be recorded in David Belasco's action in cancelling the engagements of Frances Starr, David Warfield, etc., at the Garrick.

The Olympic and Century theatres are ending their season in a wealth of feminine witchery, with such stars as Grace George and Henrietta Crozman at these respective houses. Miss George closed to-night at Pat Short's Broadway house with a large crowd in attendance, while Miss Crozman turned them away last night at the Olive Street theatre. Frank Worthing assisted Miss George most ably in presenting Divorcon, while Miss Crozman received admirable support from Aubrey Boucicault, who is well liked here.

The chill and rain which has been very much in evidence in St. Louis during the past week has failed to lessen the enthusiasm of Impresario Lewis and his well-known lieutenant, John Kearney, who are striving to assemble the best light opera organization that Delmar's Garden has ever known. They are keeping the wires hot, and up-to-date have engaged the following principals: Adelaide Sharp, leading comedienne; Stanley Hawkins, tenor; D. H. Poppen, bass; Alice Hill, contralto; John A. Young, comedian; E. A. Clark, first baritone; William Crawford West, character man; Hermine Ford, second soprano; Irving Christian, second comedian; Frank Stammers, stage director. The prima donna and soubrette have not as yet been engaged.

West End Heights opened for the season yesterday afternoon with the new stock company in The Fatal Wedding. The cast included Fred Montague, Hugo Goldsmith, Edward Leever, Totale Marks, and several others.

May Homer started the final week of her engagement at the Imperial yesterday before a crowded house in Camille.

Tompet and Sunshine, a dramatization of Mary J. Holmes' celebrated novel, was Manager Garen's offering at Havlin's yesterday. The leading role was assumed by Ruth Maynor, a very capable actress.

The Royal Chef brought the Grand Opera House's season to a hilarious finish last Saturday night. John B. Fleming said that it had been this theatre's most prosperous season.

Alice Norton, who manufactures rubies and sapphires on the stage, is the headline attraction of a very good and quite out of the ordinary bill at the American this week. The usual capacity house was in evidence last night.

Edgar Bixley and the Boston Belles entertained a large audience at the Gayety yesterday.

The Tiger Lilies came to the Standard yesterday and entertained the usual large crowd in evidence every Sunday afternoon and night.

George McManis, the veteran theatrical manager, has embarked in the moving picture business in this city.

J. G. T. SPINK.

WASHINGTON

The Prisoner of Zenda—A Marriage of Convenience—Dora Thorne—Notes.

WASHINGTON, May 11.—The Prisoner of Zenda, the inaugural bill of the James K. Hackett five weeks' engagement at the Columbia Theatre at popular prices, was a hit in selection. Manager Joseph E. Lockette's special season, brief as it is, with one of the most attractive of stars, and a supporting company of the best of promises, has received the approval in this week's offering. To-night's house is again packed and the week is largely sold to the end.

Mr. Hackett's Stephen Brice is again the strongly dominant virtue and material portrayal of the play, his former appearances in the part. Mabel Booback presents a charming Virginia Carvel, and the company is again seen to strong advantage. Next week, John Glynde's Honor.

At the National Theatre the Aborn Opera company, big favorites from last season's lengthy engagement, have strongly renewed their widespread popularity.

Hoffman's Love Tales, an English version translated from the French of Offenbach's Les Contes d'Hoffmann, is to-night's very attractive offering. Homer Lind, a Washingtonian, and his grand opera singer, was a triple success in the roles of Counselor Lindorf, Coppellus, and Dr. Miracle. Henri Barron, Ely Barnato, Henry Vogel, Fritz von Busingh, Sol Solomon, W. Phillips, Hector Collina, and Miriam Norris contributed sterling settings to the play, which was thoroughly appreciated. Next week, Robin Hood, with special engagement of Eugene Cowles and George Frothingham.

The Guy Stauding Stock company season at the Belasco Theatre for an extended spring and summer season is firmly established. The coming week was a succession of crowded houses. Manager Will A. Page has surrounded his star with an excellent supporting company, headed by a popular Washington favorite, Dorothy Hammond, as leading lady.

This week's offering presents the company in a costume comedy of the eighteenth century, Sydney Grundy's play, A Marriage of Convenience, is capably acted, with Mr. Standing in the part of the Candide of Next week, Sheridan's Boland.

The attraction this week at the popular-priced house, the New Academy of Music, is Harry Sellers' talented young actress, Corinne Snell, in Dora Thorne, supported by a capable company, with an excellent Monday night offering. Next week, Rose Melville, in Sis Hopkins.

Chase's attractive bill for the week presents to a crowded house to-night: Minnie Seligman, William Crampton and Ernest Frantz, as leading men; and Green, Ed. F. Reynard, the Joetta, Ray Cox, Billy Gaston, and Ethel Green, Ben Ryan and George White.

Manager William Harryman Rapley of the National Theatre is on visit this week to Ithaca, N. Y., visiting his son, Bachelor Rapley, a student, and this month's graduate at Cornell University.

Buffalo Bill's Wild West exhibits at Fifteenth and H Streets, N. E., next Monday, Tuesday, Wednesday and Thursday.

JOHN T. WARDE.

BALTIMORE

Kellar and Thurston—Aborn Opera Company—River View Park Opens.

BALTIMORE, May 11.—Kellar and Thurston continue their engagement at Ford's, having enjoyed a most prosperous business last week. Their entertainment is exceedingly clever and proves as enjoyable as it is satisfying.

Howe's interesting course of lectures and moving pictures will begin May 18.

The Aborn Opera company's third week at the Auditorium is devoted to The Bohemian Girl, an opera well suited to the composition of the company. Dorothy Boston comes specially to sing the role of Arline, and the company is also strengthened by the presence of George Crampton, an English basso, who is seen in the character of Devilshoof. The opera for next week is Robin Hood, with Blanche Morrison as prima donna.

Rose Melville is seen at the Maryland in her well-known play, Sis Hopkins.

Beginning May 18 the Keith picture vaudeville will inaugurate a Spring and summer season.

Moving picture shows still entertain the patrons of the Holiday Street.

The Thomashofski Yiddish Opera company will produce the musical dramas, Ben Ami and The Merry Woman, on next Friday and Saturday, at the Academy.

The Tureadors form the attraction at the Monumental.

John L. Sullivan and Jack Kilrain are with the Golden Crook Extravaganza company at the Gayety.

At the close of the week they will give place to the Trocadero.

Oliver C. Ziegfeld will present Katherine Kavanaugh, at Albaugh's for three nights, beginning May 18, in The Duet of the Bar.

River View Park opened for the season this afternoon. Liberator's Military Band will give concerts. Extensive improvements have been made to the resort, chief among which is the building of a Hippodrome, capable of seating 5000 persons. In this building, which will be finished in a week or two, will be presented a series of productions, under the management of the Hippodrome and Park Seditate Circles. The first attraction will be The Society Circus.

The Strollers will present The Sultan of the Sun, at Albaugh's for a brief engagement, beginning May 18. The performance will be given each evening for local charities.

Barnum and Bailey played Baltimore last week in a deluge of rain. Notwithstanding this, the huge tents were well filled at evening.

HAROLD RUTLEDGE.

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The Witching Hour Augustus Thomas's Big, Vital and Daring Drama.

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STUYVESANT Theatre, W. 44th St., nr. B'way. Ev'gs at 8:15. Mats., Thurs. & Sat., 2:15. Longest run of any play this season.

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BRIGADIERS AMATEUR NIGHTS THURSDAY AND FRIDAY.

SAN FRANCISCO.

Katherine Grey—A Frisco Girl—Stock Companies—Vaudeville.

Katherine Grey, supported by a well balanced co., opened a season of repertoire at the Novelty April 26 with The Truth and the Lie. Miss Grey, who was Kate Best before she entered upon her stage career, is a San Franciscan by birth, and was accordingly warmly received at the opening performance. Her Becky Winder was truly enjoyable from every viewpoint. Robert Warwick, another native, who left here ten years ago in search of histrionic honors, returned to us stamped with the approval of Broadway, and, by his excellent interpretation of the part of Tom Winder, proved that that honor has not been undeservedly bestowed. Harrison Hunter gave a well sustained performance of the degenerate father, and in Hammer as the wealthy, but illiterate, Mrs. Cressley did not overlook a point. Other clever people in the cast were Katherine Emmett, Bertha Fols, Alfred Hickman, and Gilmore Walker. The play was well set and admirably staged. The co. is under the direction of Martin Beck, who is represented here by David D. Hunt, and in the stage director. Business was light the first half of the week, but wound up heavy. The same bill will hold the boards next week, to be followed by The Rocking 11.

The production of The Girl in the Hoorah brought out the best that was in the clever members of the Alcazar Stock co. At that house we were given another opportunity to extend a greeting to a daughter of the Golden West, Marion Barney, who returned to us to assume her part of Kate Brandon. Bertram Letell as Joe Lacy and Louise Brownell as his wife had well fitting parts. The role of Hush, the Jap servant, was admirably filled by Henry Kotani, a Japanese student, and the other parts were adequately cast. Next week, Charley's Aunt.

The presentation of Wang at the Princess was made notable by the return of Edwin Stevens to the operatic stage, the reappearance of Cecilia Rhoda, and the first appearance of Tina Marshall at that house. In addition to the trio mentioned the cast included such favorites as Arthur Cunningham, Harold Crane, Ben Lodge, George Field, Oscar C. Apfel, Sarah Edwards, and Edith Bradford. This strong cast, in conjunction with the excellent work done by the chorus and the appropriate settings and costumes, made the bill a popular one. The opera will be retained another week.

Francis Wilson in When Knights Were Bold did a satisfactory second week's business at the Van Ness. John Drew in My Wife opens 4.

Mary Shaw returned to us 26. This time at the American, where she appeared in Mrs. Warren's Profession to a fair week's business. Pollard's Little Nipper in A Runaway Girl opens 4.

The Orpheum entertained large audiences during the week with an excellent bill headed by Agnes Mahr, who, assisted by Flora Dora, executed some graceful dances and exhibited several pretty costumes. Rommie and Doretta did a comedy tumbling act called The Captain and the Sailor. The negro team, Avery and Hart, were well received. Those in their last week were Cliff Gordon, Mark Florence, Banks-Bonessa De Cole and Baga, and Flo Irwin.

No Mother to Guide Her furnished the patrons of the Central the necessary amount of thrills and situations during the week. Next week, The White Squadron.

Uncle Tom's Cabin was the bill at the Mission Theatre, with Walter Sanford as Uncle Tom.

The Chutes reopened 1. Many additions have been made in the way of outdoor attractions, and vaudeville performances are given twice daily in the theatre.

Sells-Floto Show, in conjunction with the Shriners' Charity Circus, did a big week's business.

Thais Lawton, the Alcazar's popular leading woman, closed with Dancers and Dancers 26 and after a few weeks' rest will leave for the East.

William Burrows closed his special engagement of two weeks at the Princess 26 and will remain in the West for the present.

Herbert Kato and Edna Shannon open at the Alcazar June 1. They will be supported by the stock co.

HARRY E. DE LARAU.

SEATTLE.

The District Leader—Light Opera—Emma Bunting—Other Attractions.

At the Moore Theatre District Leader April 26-30 played to large houses. In the cast were: Gustav Neaville, Frank Weed, J. W. Wandling, Ward De Wolfe, and others, who sustained the different roles with effect. Ethel Dorey was amusing and entertaining in some of her character songs. The Seattle Symphony Orchestra gave the farewell symphony concert of the season 1 before a medium audience, which showed its thorough appreciation of the delightful music rendered. The Ham Theatre 2-10.

The Belle of New York 26-2 was presented at the Grand before medium and large audiences by the San Francisco Opera co. with the usual snap, vim and artistic finish characteristic of this co. Georgia Campbell appeared to advantage in the title role. Robert Lett scored as Ichabod Brownson, while Teddy Webb was seen at his best, and kept the audience in a merry mood. In the cast were: Daphne Pollard, Amy Leicester, and other talent. Same co. in Florida 2-4.

At the Seattle the attraction was Rachel Goldstein 26-2, which drew medium and large audiences. Emma Bunting appeared in the title role, and her characterization of the part was unique and clever. Carl Han Morrison as Mrs. Augusta Gould showed her mastery of technique to good advantage, and the other members of the cast showed their usual skill and ability. Pretty Miss Nobody 2-9.

The offering at the Lela was Richard Carvel 26-2, which was presented in a first-class manner before large houses. Daniel Frawley showed his ability to good advantage in the leading role. The support was all that could be desired, and included Allen May, Stanley John, Henry McInnes, William Dowling, Philip Sheffeld, Margaret Oswald, and other talent. Leah Klechka 2-9.

At the Tivoli the bill of last week was repeated with a few variations—namely, Girls in Girland 26-2—which continued to draw houses that averaged good business.

The Counter Girls 26-2 is the offering at the Lyric, which is confining itself largely to burlesque. The attendance was fair. Jerry's Bargain 2-9.

Among the musical attractions during the week was a recital 26, given in Johnston's Hall by Marion Fendleton, a pupil of Harris M. Sloan. The recital was thoroughly enjoyed, as shown by the frequent applause.

A great deal of activity prevails in naval circles here. Preparations are being made for the reception of the officers and men of the Atlantic Fleet, which is expected to arrive in Puget Sound waters in a short time. The theatrical business will undoubtedly show a great improvement, as many visitors from the neighboring and inland towns will throng to the city to witness the naval display.

BENJAMIN F. MESSERVEY.

LOUISVILLE.

Summer Parks Active—White City—Creative Items.

The season at Macaulay's closed 3 with Perin, the Man of Mystery, who gave an interesting and instructive entertainment, dealing with telepathy, mental magic and psychic force. The audience was large and attentive.

Julie Waters in Sidetracked drew well at the Avenue week 2. The musical and vaudeville features were excellent. Human Hearts 10.

Lyman H. Howe's very interesting moving picture exhibit opened season at the New Masonic 4 and gave satisfaction to the large numbers attracted. The views are really unusual and excellent and the manipulation almost perfect.

The Dreamland Burlesques closed the season at the New Buckingham week 2. The co. was one of even excellence, including Darling and Reynolds, the Liberty Four, Dave Marion and Harry Fox, the Three Haddons.

Fontaine Ferry Park opened its season 3. The weather was inclement throughout the week and as good business as could have been expected resulted. Harry Cook's Military Band gave free concerts, with Emma Partridge as soloist. There were opportunities for dancing, roller skating and novel amusement devices. In the vaudeville co. appearing in the Pavilion are Bernard and Seelye, Baptiste and Francine, William Reddons, Monette, and Princess Weston, and Francis co.

The White City opened its season 10 with Creative and his band, Kemp's Indian Congress and the International Opera co. Many improvements have been made at this popular place, and it is believed that under the experienced management of Colonel John H. Whallen it will have a season of success.

The success in Louisville of Osa B. Talbot with her amusement ventures has caused that energetic promoter to include this city in her circuit in the future. It will probably be further enlarged by taking in several other prominent cities in the South.

Colonel Charles A. Shaw, of the Avenue and the New Masonic, will, as has been his custom for several years, spend a portion of his summer vacation in Detroit, his old home, and in New York city.

There is no more popular man in this community than Tony Landowich, the resident manager of Fontaine Ferry Park. He is a substantial citizen, possessed of the business instinct, highly developed, and has genial, pleasing personality that is a valuable asset in the particular line of manager of a place like the Park.

CHARLES D. CLARKE.

INDIANAPOLIS.

Henrietta Crossman as Peggy—A Good Bill at the Grand—Other Items.

Henrietta Crossman, assisted by a capable co., gave three enjoyable performances of The Country Girl at English's April 30. 1. Miss Crossman was charming and delightfully girlish as Peggy. Although it was announced that this engagement would close the professional season at this house several other attractions may come later. Grace George will give two performances of Divorces 20.

The announcement of Mrs. Fiske's appearance in Rensselaer 18-20 at the Majestic is creating great interest among the thronging public here and in the surrounding towns. Mrs. Fiske has not been here since February, 1906, when she presented Leah Klechka. The Forepaugh Stock co. will rest during Mrs. Fiske's engagement.

Another entertaining bill drew good houses on the opening day at the New Grand 4-8. Della Fox received her share of the honours as headliner. Others that scored were Ben Hansen's Araba, Fred's Bion Circus, Meland Trio, Watson and Morsley Sisters, Ernest Yerxa, Raymond and Caverly, and Harry Webb.

A pretentious and satisfying production of Under Two Flags is winning praise and much applause from large audiences at the Majestic 4-8. Lucille Spenser played Olgarretta with dash and force, her death scene at the end being particularly effective and well done. George Arvino played Bertie Cecil with his accustomed skill that won much popular favor. Alasworth Arnold, a newcomer in the co., who has established himself as a favorite, played Chateaufort with deserved credit. Frank L. Sylvester as Hockingham, Morris Foster as Baron, and Jennie Ellison as Lady Venetia pleased. The Much Johnson 11-15.

Too Proud to Beg played to good business at the Park 20-2. The co. was forced to get into their stage clothes and make up in the baggage car of a Big Four train en route to the city in order to appear for the opening matinee performance, where a crowded house waited patiently until 3 o'clock for the curtain to go up on the first act. This engagement closed the regular season at the Park, and beginning 4 the Holden Stock co. began their summer season.

The Girl of the Golden West, with Cecil Owen and Marie Curtis in the leading roles, to large houses. The Prisoner of Zenda 11-15.

The National Flower, an opera in three acts and four scenes, was given at English's matinee and night 2 by amateurs for the benefit of the unemployed of the city. It was a success financially and otherwise.

The Chicago Orchestra, with Frederick Stock as director, rendered a brilliant programme before a good sized audience at Calhoun Mills Hall 30.

Ringling Brothers' Circus attracted two big crowds that filled the tent at the grounds on West Washington Street 4. At the evening performance Miss La Belle Roche was severely injured in making her trip in the somewhat automobile, but left the city with the circus.

The annual minstrel performance of the Maennerchor will be given at English's 7, 8. The advance sale indicates a full house for both performances.

PEARL KIRKWOOD.

MINNEAPOLIS.

Henry Miller and Margaret Anglin—The Lyceum Players—Vaudeville.

The long promised The Great Divide week of 3 proved the event of the theatrical season. Henry Miller and Margaret Anglin drew crowded houses and enthusiastic audiences. The Witching Hour, with William Morris, week 10, and Mrs. Leslie Carter in Dr. Barry 17-21, and Maudie Adams 21-24. The season will close with The Burgomaster 25-28, with Gus Weinburg and Ruth White, still playing the leads.

At the Bijou Quincy Adams Sawyer, Samuels and Dr. Barry 17-21, and Maudie Adams 21-24. The season will close with The Burgomaster 25-28, with Gus Weinburg and Ruth White, still playing the leads.

The third week of the Lyceum Players opened 3 with The Heir to the Throne as the bill. It was one of the best things that has been done at this house during the season. Will Jorsey was successful in Guy Bates Post's old role and Jessamine Rodgers was a charming widow. Frances McLeod was excellent as Mrs. Joe Lacy, and Pete Raymond, Robert Hyman, Edith Von Lake, and Sam McHarry scored their usual successes. The Spoilers week 10.

At the Orpheum Polly Pickles' Pets in Petland and Kara, the jangles, were featured. The bill was a fairly good one, and included the Two Pucks, who were enthusiastically received; Permae Brothers, Calista Panna, Mr. and Mrs. Harry Clarke, and Mr. and Mrs. Erwin Connolly. Mr. and Mrs. Connolly were former members of the Orpheum Stock co. here and were welcomed back by many of their old friends.

The Unique featured the Three Keltons, who were on the bill when the house opened in the Fall of 1904. Others were: The Herbert Brothers, Edna Gath, Bert Price, and the motion pictures.

At the Dewey the Merry Grass Widows drew the usual crowded houses. Fay Foster Burlesques week 10, with the Gatch-Hackenschmidt moving pictures as an added attraction.

The Summer season at the Metropolitan will open with the Ferris Stock co., and Florence Stone 26. An Enemy to the King or Raffles probably will be the opening bill. William Simmsberry has already been engaged as a member of the co.

Following her engagement in St. Paul Margaret Anglin will leave The Great Divide, and will sail for Australia from Vancouver 22. She has been the recipient of much social attention while here. Among other entertainments was a fishing trip to White Bear Lake, given by Manager L. N. Scott, of the Metropolitan Theatre.

The students at the University of Minnesota are rehearsing As You Like It, which will be given an all free performance early in June. An opera, The Doctor of Alcantara, is also in rehearsal, and will be put on in a couple of weeks.

Donald Robertson and co. from Chicago will play at the university chapel 14, giving two performances. The Triumph of Youth for the matinee and The Blot on the Scutcheon in the evening.

CARLTON W. MILLER.

DENVER.

Mary Mannering a Charming Betsey—Blanche Dayne Scores—Minstrels.

Mary Mannering had a successful week at the Broadway April 27-2 in her interesting play, Betsey. Her performance was new, charming, and more than in the part of Betsey. Gertrude Clemens contributed a clever character bit. Frank Gilmour and Herbert Carr were admirable. Robert Mantell 4-9.

The Tabor was packed to the doors of the eleven performances given by Lew Dockstader's excellent minstrel co. James J. Corbett 3-9. The Black Crook 10-16. The Catherine Countess Stock co. 17-30.

Uncle Tom's Cabin is drawing crowds to the Curtis. The S. M. Curtis co. offers All on Account of Eliza at the Baker.

Luther Bickford, whose sudden death in Chicago shocked his many friends here, was buried in Denver 2. Mr. Bickford was the dramatic critic of the "Times" before leaving for Chicago several years ago.

The Orpheum week 3-9 offered Will M. Creamy and Blanche Dayne, who kept us in fine humor; Snyder and Buckley, Loney Haskell, Armstrong and Fenn, Isabel Mailand, Mignonette Kohn, and Galletti's Troupe.

Majestic: Carlisle's dogs and ponies, Ed and Rolla White, Rose and Severn, Alva York, Gilroy, Haynes and Montague, Jack Rodgers, Armstrong and Fenn, Crystal, Dordik Brothers, Arthur Houston and co., Virgil and Dunlap, Sampson and Douglas, and Nixon and Moran.

Blanche Dayne, who appeared at the Orpheum, became a local favorite during her stay here.

MARY ALKIRE BELL.

MONTREAL.

Elsie Janis Well Received—Charley's Aunt—Joe Welch—Vaudeville.

Elsie Janis in The Boyden opened at His Majesty's 4 to a fair sized house and met with an enthusiastic reception. The supporting co. was capital. The Man of the Hour 11-16.

At the Academy the old favorite, Charley's Aunt, returned once more, and, judging from the amount of laughter that greeted it has lost none of its drawing powers. Eleanor Girardot played her old part as well as ever. Wilfred North made a capital Colonel Churnery, and the co. was an exceptionally strong one. Anna Horn Jack Little Trooper 11-16.

Joe Welch in The Shoemaker is the bill at the Francis. The play tells an interesting melodramatic story and Mr. Welch does real artistic work.

This week at the National is given over for the benefit of the artists as is the custom at this theatre. A picturesque drama, Le Masque d'Amour, is presented for the occasion.

At the Nouveautés the ever popular Les Suppres du Divorce is the bill.

At Bennett's the Piano Friends was the headliner and proved an interesting item. Nettie Veata sang charmingly. Gardner and Bevere, the Singing Calceas, the Waterbury Brothers and Tenney all do good musical or singing acts. Mel and Mrs. Lum make up a good bill.

The Hollickers appeared at the Royal. The show is up to the average and pleased the patrons.

W. A. TREMAYNE.

Margaret Anglin

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Direction HAZELTON & NORTH

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Address THE MIRROR.

SALT LAKE CITY.

A Popular Stock Company—John Drew—Vaudeville.

The Stockwell-MacGregor co. in Mrs. Temple's Telegram April 27-29 at the Salt Lake Theatre, opening to light and closing to good houses. The audiences were well pleased. Margaret Snow, formerly a Utah girl, is clever, and wears her bows charmingly. Norval MacGregor, Joseph Duffey, William Bernard, May Roberts, and Lonna Nelson were each capable. Miss Billie Burke, assisted by John Drew and a capable co., presented My Wife 20-2 to S. R. O. house. Dockstader's Minstrels 8, 9.

At the Grand Theatre the Theodore Lorch co. have given their patrons two bills during the week, which in musical. Sapho and East Lynne were presented. The co. will close 4, being followed by the Earl Burgess co. 7, who are to remain for a long run. The Lorch co. will finish their engagement with Jess James. A special matinee for the benefit of Mr. Lorch will be given 5, when The Cowboy and the Lieutenant will be given. This play will be Mr. Lorch's entire repertoire next season. The co. has been very popular.

The Lyric is being remodelled and reproofed for the moving picture and phonograph machine. New exits and steel stairways from the balcony are being put in.

Orpheum week of 27-2: Armstrong and Verne, Loney Haskell, Mignonette Kohn, Snyder and Buckley, and Galletti's monkeys.

C. E. JOHNSON.

KANSAS CITY.

Forest Park Opened—The Barker Company—Vaudeville—Paul Gilmore.

The event of the week in local amusement circles was the opening of Forest Park, one of Kansas City's greatest and most popular summer resorts. In spite of threatening weather the opening day's attendance reached the high figure of nearly 40,000, which would seem to indicate that the people are anxious for the outdoor amusement places to open. The feature this season is to be a permanent stock co., which opened at the Forest Park Theatre with a strong dramatic cast. The Men of Mystery, playing to a capacity audience. Raymond Wells and Marion Eddings played the leads, and were very capably supported while the production was given attractive staging. A number of big dramatic spectacles are on the lawn, and the dancing pavilion were highly enjoyed by the big crowds. A Wild West Show, with the usual complement of Indians, cowboys, etc., are among the new attractions, all drawing immense crowds the opening day. J. B. Rogers, the new manager of the Park, states that no expense will be spared this year to keep the Park up to a high standard. J. F. Anderson succeeds to the managerial duties, and Harry Greenway will look after the press work. An excellent start has certainly been made, and a big season is in prospect.

All Kansas City, at least all that could get in, visited the Orpheum 3-9 to hear the inimitable Vesta Victoria. Others on the bill were in standard. Mr. and Mrs. George A. Deane and the De Witt-Burns-Terrance acts scoring heavily, while Charles Marville, Brown and Navarro, James F. MacDonald, and Mr. and Mrs. Franklin Kelly pleased.

An elaborate production of More Than Queen was the Woodward Stock offering at the Auditorium 3-9, playing to big business. William Humphrey, who played the part of Napoleon, with both Julia Arthur and Blanche Walsh, was seen in the same role, playing a special engagement with the co., while Eva Long had the exciting part of Josephine. Radin, the Amateur Grasshopper, 10-10.

What happened to Jones was the Barker Stock bill at the Shubert 4-9, and was the closing week for that popular company, when, who has been added to the past three weeks added another success to his record. Frances Nelson as Clay shared honors with him in the funmaking, while R. Owen Meach, Reginald Traversa, Ida Lewis, Alleen Stevens, Marion Knecht, Walter Thomas, and George Olin just able assistance. The play was appropriately staged.

Paul Gilmore, in The Wheel of Love, was the Grand attraction 4-9, playing to very satisfactory business. Theatrical Opera co. 10-10.

Tempted and Sunshine held the boards at the Gillis 3-9, playing to the usual good business. On the Bridge at Midland 10-10.

The Tiger Lilies were the Century bill 3-9, drawing good crowds. Murphy's became the co., scored heavily. Broadway Gaiety Girls 10-10.

The Boston Belles co. held forth at the Majestic 4-9, playing to fair business. The specialties were pleasing.

A disastrous fire at Electric Park the night of 5 totally destroyed the big music pavilion, resulting in a financial loss, estimated at \$20,000. It is to be immediately rebuilt, however, and M. G. Heim, owner of the Park, and manager, manager, both stated that it would interfere in no way with the opening of this popular resort, which is scheduled for 11. A temporary shelter will be erected for the band concerts until the new pavilion is completed.

Central Park has a big opening bill with Randa Blaine as the headline of long list of attractions. William Which again has charge of the Park, having returned recently from El Paso, Texas, where he has been acting in the capacity of manager of the Orpheum Theatre during the winter.

Both Forest and Fairmount parks have been granted license licenses during the past week by the County Court, and it is expected that Electric Park also will secure a license this summer. All Kansas City parks were "dry" last season, with the exception of Fairmount, which was outside the city limits.

D. KERRY CAMPBELL.

DETROIT.

Ethel Barrymore—A Strong Bill at the Temple—Caruso.

At the Temple Theatre 4-10 The Gainsborough Girl is as artistic a number as has graced the stage this season. Emma Carus and Mayme Borington were also well received. One of the potent factors conducive of continuous patronage at any theatre is a competent house office. William W. Farnsworth, assistant treasurer of the Temple Theatre, through his uniform courteous treatment, ability and close attention to business, probably numbers more loyal friends among Detroit theatregoers than any other box-office man in the city.

At the Detroit Opera House Thursday, T. Ethel Barrymore opened a three-night engagement in her new play, Her Sister. Miss Barrymore's numerous Detroit friends gave both star and play a most cordial reception. The supporting co. was adequate to all demands made upon it. Next week, Thomas W. Ross in James Forbes's new play, The Traveling Salesman.

At the Lyceum Theatre 3-9 Mr. Glaser and co. revived The Hero to the Beach. As Joe Lacy Mr. Glaser gave the same careful interpretation which characterized so much of his work, and Fay Courtney as Mrs. Lacy gave an understanding coloring to the sympathetic role. Next week, At the White Horse Theatre.

At the Gayety Theatre 3-9 Woodford's collection of trained animals was the feature of the olio in connection with Ross Spidel's London Belles. Manager Hodges has a very successful season at the Gayety, and, in spite of his comparative short career, the house is very popular with the public.

At the Lafayette Theatre 3-9 The Marble Heart was seen with Louise Dunbar and Rodney Bannock in the principal roles.

Herbert's Lady Bids held the boards at the Avenue Theatre 3-9. Gertrude Fiske, one of the brightest lights in the burlesque field, has a voice such as is seldom found in this class of entertainment. Next week, The Century Girls.

Human Hearts was seen at the Whitney Theatre 3-9.

Caruso made his first appearance here Wednesday, 4, and his engagement was more than over the top of the new leading women who did well in a part not very exacting in its requirements. Another new member was Mary Horne, who played in an acceptable manner. Janet Beecher, Helen Strickland, and Christine Norman in their respective parts all contributed to the success of the evening. Robert Conner plays the leading male part with his usual attention to detail. All of the parts are well played, and special mention is due Jack Standing, George Farrow, Edward Poland, and George Le Guere. Week 11, The Princess and the Butterfly.

The Sherman Brown Stock co. appeared to good advantage week 4 in Leah Kleehna to large and appreciative audiences. All of the members scored, but the best work was done by Theodore Roberts, Edward Mackay, Mary Hall, and Regan Hugheson. Week 11, Strongheart.

The new bill at the Majestic attracted large houses at the opening 4. Eva Taylor, who is well remembered as a favorite leading lady of the different stock co. of Milwaukee, presented a comedy sketch, and received quite an ovation. Other favorites were: Elsie Fay, Girard and Gardner, Smith and Campbell, Myrtle G. Byrne and co., Mellen and Correll, and William Dillon.

Uncle Tom's Cabin opened a week's engagement at the Bijou 3 to large houses. The Candy Kid week 10.

The Show Girl closed its season at the Alhambra 2, and the co. received the best of the two performances. Manager Higley having donated the theatre and Hilda Thomas and Lou Hall contributing their services in order to help out the co., which has had a poor season.

The moving pictures that talk will be at the Alhambra week 4-9, Buster Brown week 10.

Harry Bryant's Extravaganza co. opened a week's engagement at the Gayety 3, and pleased large audiences.

Rich Jinks Burlesquers at the Star 2, opened to large houses.

The Shubert Theatre, which is now dark in order that alterations and improvements can be made, it is understood that the theatre will be opened shortly. The popular variety vaudeville still meets with favor at the Crystal, and the new bill opening 4 was no exception to the high standard set by this theatre. The following numbers scored: Burton and Brooks, Mamie Harnish, Harry Richards co., Jeannette Harris, and the Three Lyons. A. L. ROBINSON.

MILWAUKEE.

Two Progressive Companies—Vaudeville—The Shubert to Open Again.

Catherine was presented by the English Stock co. at the Fabst Theatre, opening 4 to large houses, and served as the means of introducing Helen Ashley, one of the new leading women who did well in a part not very exacting in its requirements. Another new member was Mary Horne, who played in an acceptable manner. Janet Beecher, Helen Strickland, and Christine Norman in their respective parts all contributed to the success of the evening. Robert Conner plays the leading male part with his usual attention to detail. All of the parts are well played, and special mention is due Jack Standing, George Farrow, Edward Poland, and George Le Guere. Week 11, The Princess and the Butterfly.

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TORONTO.

The Man of the Hour—Caruso—Vaudeville—A New Stock Company.

Although a typically American drama, The Man of the Hour has attracted a great deal of attention in local political circles, and the Mayor received a letter on the opening night at the Princess. One of the best balanced co. seen here this season presented the play. Louis Hendricks as the hero, and Felix Haney as Alderman Phelan, did splendid work. 11-10 R. H. Sothers as Lord Dundreary.

The society event of the week was the annual theatre production of the Toronto Press Club, which was given under the patronage of Earl Grey, Sir Mortimer Clarke, and Premier Whitford. Local amateurs gave Three Little Maids in the Royal Alexandra Theatre for three nights, and the principal roles were filled by Douglas Patterson and R. S. Pignott, Lilian Lowell and for dates between amateurs ever assembled in the city greeted Caruso on Monday night at Massey Hall. The great tenor was enthusiastically received.

A new stock co. opens at the Alexandra Theatre on 11, and will present a number of English comedies. The new whistles for the opening was the ever popular Sam Toy. The organization contains about sixty people, and has several well-known principals. This is a new departure in theatrical circles here, and considerable interest will be taken in the outcome.

J. ALEXANDER McNEIL.

COLUMBUS.

A Post Season—Interest in Mrs. Fiske's Engagement—Interesting Gossip.

The casual suggestion to the management of the Great Southern Theatre that a post season might be profitable seemed to have been the result of the engagement of Henrietta Crossman in The Country Girl 2 comes the announcement that Grace George in Divorced and Maude Adams in The Jesters have been booked for dates between this and the 1. Several other interesting attractions are to follow, and it is anticipated that our theatrical appetite, which is far from faded, will be allowed a few more tid-bits before the regular Fall opening.

An event of ordinary importance is the booking of Mrs. Fiske to play in Rosemont at Olontany Park, three performances, 22, 23. Although the Park is situated three miles distant from the downtown playhouses, Mrs. Fiske's great popularity will draw a capacity house without a doubt. Olontany Casino is one of the largest theatres in the State.

The surprise which Manager Prosser sprung on his moving picture patrons is the signing of local talent from a miniature stage to the regular stage, upon which the illustrated songs are shown. Good business so far has been the result of the departure from the regular bill. Bertha Allower, Jack Richards, and Elsie Padley are the soloists.

Miss J. M. Harrison, who gave the second of her recitals on the modern drama at the First Congregational Church here 6 and was greeted by a large and attentive audience. Columbus is greatly interested in the theatre and welcomes such talent.

The Columbus Manager will soon present Pension Schaeffer, in German. It is understood that Priestly Morrison, the most popular actor and stage director we have ever had, is negotiating for the Majestic Theatre on West Broad Street, which was never completed. If the project goes through Mr. Morrison is the one man who can successfully pilot the affair. JOSEPH R. HAGUE.

CLEVELAND.

Mrs. Fiske's Performance—A Dramatic Treat—Grand Opera—Vaudeville.

One of the dramatic treats of the year, and a fitting close to a season which has really been devoid of anything exceptionally good in the legitimate line, was the performance of Mrs. Fiske at the Grand Opera. Mrs. Fiske at the head. Mrs. Fiske's Rebecca West is one of her most satisfying portrayals, and the rest of the characters were well assumed by Bruce McRae, Fuller Mellich, George Arline, Albert Branding, and Mary Madden. The stage pictures were excellent.

The Majestic Theatre closed its season 3. The stock co. presented The Colleen Bawn 419 and gave entire satisfaction.

The season of grand opera at the Hippodrome is a success in every particular. The co. is one of the strongest ever seen in opera here and the production very effective. Ili Trovatore, sung 4-9, was well received, the principals alternating in the leading roles as before. 11-10.

Caruso will be heard 11 at advanced prices, and the house is practically sold out.

The Flaming Arrow was the attraction at the Cleveland Theatre 4-10. The Hermit will give their annual show at the Euclid Avenue Opera House 22-30. This year The Hermit in Dixie is the title of the musical comedy.

Keith's Prospect Theatre will have the following bill 11-10: The Gainsborough Girl, Charles De Lion, Hibbet and Warren, Mile, Alexander and Moss, Bertie, Clifton Crawford, Clamont's Circus, and Emil Rock and co.

Minor's Americans come to the Star Theatre 11-10. The Paradise Widows will be the attraction at the Empire Theatre 11-10.

Luna Park is being fixed up for an early opening. WILLIAM CHASTON.

NEWARK.

The Classman Again—Eleanor Robson—Spring Stock Season.

The Classman paid its third visit to Newark 4-9. In the cast were Franklin Ritchie, James J. Ryan, Murray Woods, Barry Maxwell, Bruce Richardson, Eugene Lee, and David Durand, Violet Macrean, Ruth Hart, and Guy B. Hoffman. Chauncey Olcott 11-10.

Eleanor Robson, supported by an excellent co., closed her season at the Orange Theatre 4, presenting Sunset Song.

At Blaney's Theatre Colleen and Mitchell are presenting talking and singing pictures.

The Spring stock season opened at the Columbia Theatre with Barlow and Lovett co. in A Struggle for Life.

The Washington Society Girls entertained at the Empire Theatre 4-9.

The Jersey Lilies appeared at Waldmann's 4-9. The co. includes Neal McKinley, the Four Stars, Fanny Veeder, and the Four Stars.

Proctor's Theatre offered an excellent bill 4-9, including The Operator, A. O. Deane, Watermelon Trust, Fred and Eva Mount, Lowell Drew, Adeline Routtine, Clara Stevens, Howard and Howard, and Paul Concha.

OMAHA.

A Good Bill at the Orpheum—The Woodward Company—Items.

The programme at the Orpheum for week of 3 included James J. Devlin and Mae Elwood, Mickey's monkeys, Jordan and Harvey, Charles H. Bradshaw and co., Bert Levy, Eleanor Falke, Rubies and Sapphires. As usual, the attendance was most flattering, and the audience well pleased. For week of 10.

At the Boyd the Woodward Stock co. week of 3 is giving a good performance of Raffles. Business was fair. For week of 10 is to be More Than Queen, with an intermission 11, 12, when Maude Adams is to be seen in The Jesters.

At the Burwood the stock co. is making quite a hit in Zana. Business was excellent.

At the Krug the New York Yiddish co. did well week ending 6. They give place to The Cow Punch 7-9. The Phantom Detective 10-10. James J. Corbett 11-10. J. R. KINGWALT.

TOLEDO.

Closing Attractions—Paid in Full—Ethel Barrymore.

The season is practically closed here, the Lyceum and Grand Opera House, into summer attire, and the Valentine has a few scattering attractions during the remainder of the month.

One of the strongest and most pleasing Valentine offerings of the season was Paid in Full 4, 5. Large offerings of the deepest interest in the piece, and the local press were unanimous in pronouncing it the strongest ever seen in the theatre. Ethel Barrymore drew out the S. R. O. sign for the first time in many months 6.

The Lyceum had Weber and Ruhl's co. for the week 8 to fair business. C. M. EDSON.

PROVIDENCE.

The Land of Nod—Comic Opera—The Empire Company—Vaudeville.

The Land of Nod was seen for the first time in this city at the Providence Opera 2, 3, and drew well. Prominent in the cast were: Knox Wilson, John Barrett, and Grace and Dorothy Drew. Coming This the Rye 11-10.

The Empire Comic Opera Stock co. began an eight weeks' season at the Rye 11-10. The most favorable auspices. The opening bill was The Wizard of Oz, and it received a fine presentation. Frank Wooler, Edith Bradford, and Grafton Baker, all members of last year's co. were splendidly received, and among the newcomers who had fair to become popular are Grace Orr Meyers, Albert Wallenstedt, and Fred Huntley.

An enlarged orchestra, under the direction of Lee Green Smith, and an effective chorus gave excellent support. Very large houses, Bohemian Girl 11-10.

The Empire Stock co. inaugurated a summer season at the Empire 4-9, and the opening was to a very large and enthusiastic house. The play presented for the first week was The Dairy Farm, and it served admirably to introduce the members of the co. Grace Hopkins, the new leading woman, and Rosina Barker, leading man, made a favorable impression. Among the old favorites who were cordially greeted were: Adelaide Boothby, Maude Atkinson, Al. Roberts, James Kennedy, David Walters, Edwin Taylor, and T. Wilson Rennie. Moving pictures and illustrated songs are given between the acts. Winchester 11-10.

Sam A. Scribner's Big Show did a good week at the Westminster 4-9.

The annual production by the Stock and Buskin Society of Brown University occurred at the Providence Opera House afternoon 8, the co. presenting Jase.

Ernest Tilden Sholes, formerly manager of a Keith theatre in New York, Conn., has returned to his home in this city and is now manager of the Ripe.

Manager Levenberg, of Keith's, announces the re-engagements of Harry McKee Webster and John Flemming for the coming season at the Albee Stock co. HOWARD C. RIPLEY.

PORTLAND, ORE.

McIntyre and Heath—Vaudeville—George Allison an Excellent Sherlock Holmes.

The Ham Tree at the Heilig for our performance April 27-29 was well received. The S. R. O. sign was twice displayed. McIntyre and Heath were exceptionally clever. Captain Richmond Pearson Hobson gave an interesting lecture to a large audience 1. The Bondman 7-10.

At the Marquand Grand had possibly the biggest and best vaudeville bill presented here in some time. Willie Zimmerman, Morgan Shubert and co., Carman and De Villies, Lloyd and Whitehead, Blanche Sloan, and the Wheelers, jugglers, were very good.

From Sir to Son at the Lyric 2-3 did big business. Vera Fillion, William Blane, Bertha Unghart, and Forest Shubert were the principals in the cast.

Sherlock Holmes at the Baker Theatre 2-3 proved one of the banner weeks of the season. George Allison was exceptionally clever in the title role, and held the interest of his audience from the time the curtain rose. William Gibson played Professor Moriarty with deliberation and coolness. Louise Kent as Madam Larabee and Robert Homans as James Larabee were very clever. Maribel Seymour as Alice Faulkner Jewell has been re-engaged by Manager Shubert as leading woman with the Bakerians. The Climbers 3-10.

The bill at the Grand 2-3 scored. Henri French opening the bill. Richard Dyer and co. in The Cheapest De Mole, Eric in Fun in a Hotel, and Lopes and Lopes in a musical comedy, were well received. Grace Farley, the acrobatic dancer, and Jenkins and Stockman in a German dialect also won much praise.

A Scotch Highball at the Star 2-3 was a money maker. Barney Williams, Magdalene Holly, Ethel Davis, and Ruth and Ed Myers in the various roles were principals of some importance. The Bathing Girl 3-10. JOHN F. LOGAN.

SPRINGFIELD, MASS.

The Aborn Company—George Frothingham as the Friar—Interesting News.

The Aborn Opera co. opened a summer season at the Court Square 4, presenting Robin Hood, and with a spirit that was instant appreciation. Jennie Brady was the big hit as Alan-a-Dale, and the others who scored were: George Frothingham as Friar Tuck, Charles Gallagher as Little John, Magda Dahl as Marian, Edward Metcalfe as Will Scarlet, and Florence Rother as Anabel. Charles Fulton as the Earl of Glouceter, Phil Brannan as Sir Tristan Tooty, the Sheriff, Harry Harrison as Guy Glouceter, and the Belle Laid as Dame Durden were eminently satisfactory. Altogether, it is a notable summer opera co. Next week, The Bohemian Girl.

The Gillman Stock co. the Old Colony Players, appeared in Humanity 4-9, without much of a spectacle. Carolyn McLean and Oscar Grey Briggs had the leading parts, and the rest of the cast was competent. Sherlock Holmes 7-9.

Felt's week 4 had Edward Davis in his playlet. All Rivers Meet at Sea. Martinette and Sylvester. Leona Thurber and her blackberries, Griff, the juggler; Hickman Brothers and co., and Diamond and Smith.

The Poli Stock co. at Springfield, Mass., opens 15 with Clyde Fitch's comedy, Her Own Way. Frederick Hamilton, who was stage director last summer, returns in the same capacity. EDWIN DWIGHT.

JERSEY CITY.

Season Dying Early—Picture Shows All the Go Here Now.

The regular season at the Majestic Theatre and Academy of Music ends 8.

The annual board of the Police Department commenced 4, with two shows a day until 9. The bill offered is a fair one, but nothing like what the police were accustomed to put on. Appearing were: Billy Montgomery and Phyllis Moore, Willard Ross and Edith Conrad, Fred Rogers, George Anderson, Lillian Shaw, and Bert Leide and co. Amateurs sang on after each night performance.

Vallah Clapp's Juvenile Opera co. will present The Little Tycoon at the Majestic Theatre 11. This is a local organization.

Montana drew well at the Academy of Music 4-9. The cast is a good one, and the play pleased.

Archib L. Shepard's moving pictures are drawing well at the Sun Ten Theatre.

John F. Fyfe was a visitor here 6. Claire M. Fette, an old-time manager, is conducting a nickel here now. WALTER O. SMITH.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncollected will be returned to the post-office. Circulars postal cards and newspapers included.

WOMEN.

Ashton, Langtry, Muriel Arndt, Jane Archer, Bunch Alwena, Mrs. H. O. Andrews, Anita Allen.

Bloodgood, Linda M. Mrs. A. E. Bellows, Annie M. Berlin, Blanche Barlow, Alice Brasham, Mrs. Fred Backus, Frances Barlow, Edith Brown, Pearl Blanton, Anna Burgess, Rita Bayne, Clara Handick, Edith R. Black, Mary Boland, Jane Busby, Violet A. Butler, Ida Boyd, Sarah Boyd, Rita Blundell, Zena Bell, Gertrude Barrett, Maude Hancock, Flora Browne.

Cooper, Catherine, Helen Clark, Edna Clark, Elsie Cohn, Lella H. Carroll, Faye Cusick, Louise Carter, Evelyn Carter, Mae Crossley, Mildred Cecil, Ida Coughnet, Gertrude Carlisle.

Dora, Edythe, Mrs. H. Donahue, Myrtle De Soto, Bee Decker, Mary Anderson, Marion De Marco, Dudley, Hedwig Dyrberg, May R. Deagle, May Donahue, Helen Dexter, Vail De Vernon, Sadie Duff, Cecil Darnelle, Lydia Diamond, Evelyn Dayton.

Eyring, Rose, Florence Edey, Monte Elmo, Maude Emery, Jane Evans, Mollie Egeert, Katherine Emwett, Alice Ede.

Fletcher, Marjorie, Grace Finkins, Louise Fraser, Genevieve Florence, Mabel Florence, Lois Frances, Mabel Frayner, Nellie Flance, Louise Ford, Wilhelma Francis.

Gordon, Jane, Sadie Godfrey, Bernice W. Golden, Marie Gresham, Mary L. Grant, Ella W. Geigan, Marie Gehardt, Elizabeth Goodall, Emma Gwynette, Violet Gordon, Grace Gardner, Belle Gaffney, Joan Grace, Ila Grannon, Mildred Gohn.

Hamilton, Kitty, Anna Hall, Christine Hill, Blanche Hayden, Grace Henderson, Katherine Hoffman, Clara Harmon, Grace Havel, Grace Hargrave, Hamilton, Mrs. Huile, Flo Harrier, Beatrice Hamilton, Adeline Howard, Harriet Higby, Florence V. Hall.

Hartford, Lucia, Marcus Helm, Ida Hamilton, May Hosman, Lillian Hall, Anna Hallinger, May Hillman.

BOY KEPT SCRATCHING

Eczema Lasted 7 Years—Face Was All Raw—Skin Specialists Failed, But Cuticura Effected Cure.

"When my little boy was six weeks old an eruption broke out on his face. I took him to a doctor, but his face kept on getting worse until it got so bad that no one could look at him. His whole face was one crust and must have been very painful. He scratched day and night until his face was raw. Then I took him to all the best specialists in skin diseases but they could not do much for him. The eczema got on his arms and legs and we could not get a night's sleep in months. I got a set of Cuticura Remedies and he felt relieved the first time I used them. I gave the Cuticura Remedies a good trial and gradually the eczema healed all up. He is now seven years old and I think the trouble will never return. Mrs. John G. Klumpp, 80 Niagara St., Newark, N. J., Oct. 17 and 22, 1907."

Helen Harcourt, Letty Holmes, Helen Hall, Helen Hawtry.

Irvine, George, Adele Irish.

Jungten, Marie, Jennie Jennings, Rhea Jacobs, Mrs. Arthur Johnson.

Kerwin, Susie, Freda Klingel, Lillian Kolker, Sarah Kyles, Mrs. Harry Knight.

Lind, Adah C., Marie D. Lord, Miss J. M. Lord, Annie W. Le Sueur, Evelyn Lavery, Laura Lang, Miss Leavins, Lucile La Verne, Grace La Rue, Ruby Lindsay, Mrs. Chas. Lethan, Pearl La Rue, Ada Lewis, Dora Lynne, Nettie M. Lynn, Mrs. E. Lank, Edna Lark.

Millington, Gertrude, Helen Marion, Lucia Moore, Bertha Moore, Edith H. Meyer, Lena Merrill, Dina Muller, Garnet Morse, Gills Miles, Vida Milson, Anna May, Marie Minton, Louise Moore, Grace Moore, Mrs. Lee Miller, Irmgard Manning, Anita H. Miles, Sadie Martinot, Ruth Macaulay, Genevieve McCloud.

Nelson, Jessie, Jean Nunnaker, Helen Nelson, Katherine Nease, Anselia Neillman, Evelyn Nicholson, Oskina, Annie, Lida M. Over, George O'Rourke.

Pearce, Etta, Jessie Peabrick, Carrie R. Perkins, Katherine Perry, Madeline Payne, Myrtle Paul, Edna Porter.

Rhodes, Allen, Lillian Ross, Inez G. Russell, Olivia Rand, Dorothy Robertson, Amantia Rivers, Nellie Russell, Adele Ritchie, Katherine Rober.

Smith, Eugene, Lottie Stanley, Louise Saunders, Dorothy Standish, Frances Starr, Elizabeth Spencer, Marjorie L. Starr, Sallie Steubler, Carr Shepard, Laura Stone, Clara Sanford, Hazel Sanger.

Tupper, Hazel, Marie K. Taylor, Ethel Tillman, May Tully, Ella Taylor, Maudie Tatum.

Valla, Louise, Verne Van Pragen, Beaula Van Ness, Helena Vincent.

West, Lila, Margaret Wyckoff, Minnie Whitmore, Dorothy Welch, William White, Edna White, Ade Warner, Blanca West, Pauline Westover, Velma Whitman.

Young, Ethel, Berline Yearance.

Zerra, Mahal, Ada Zell.

MEN.

Aldrich, Everett, Will

CORRESPONDENCE

ALABAMA.

MOBILE.—LYRIC (Gaston Neubrik, mgr.): The Lyric Musical Comedy Co., with Jack Henderson as Jack Strop and Thomas Burton as Robert Macaroni, in "The Vagabonds 4-9," created new life in this tinsel opera.—ITEM: The character of Bonnie Tyler, who scored a great hit, her beauty and grace added charm to the opera, and it must be said her rendition of the lullaby was of the richest quality.—Daisy Howard, the dainty little comedienne, made good as Fanchon, and shared the honors with the parts were in the hands of Edward Beck, William Naughton, George Moore, and Madeline Sanford. Excellent performance, delighted large audience.

MONTGOMERY.—MAJESTIC (W. K. Couch, mgr.): Week April 27-28; Mark Lane, the Gagnoux, Bowman Brothers, Bone and Ferguson, and Vancleave, Denton and Pete; satisfied good business.—ITEM: Fake Wells will open Electric Park Casino 18 with Edwards' Stock co.

ALASKA.

WOME.—EAGLE HALL: The Shaw at Sisco's, a dramatization of Rex Beach's Alaskan story of the same name, was given for the first time Feb. 22 to a crowded and enthusiastic house. The play will be repeated here in the Spring, after which it will be produced in the States. R. H. STEINER.

ARKANSAS.

PINE BLUFF.—THEATRIUM (R. O. Haney, mgr.): Week April 27-28; moving pictures to good houses. **FOREST PARK THEATRE** (Meyer Solomon, mgr.): Will open with the Frank Dudley Stock co. April 19 for a two weeks' engagement, to be followed by other similar attractions throughout the season. The theatre's popular success has been made very attractive and comfortable for both player and patron, and a large sum has been expended by the Park management in doing so.

LITTLE ROCK.—MAJESTIC (Paul S. Harris, mgr.): Week April 27-28; good business. **THEATRE** (M. J. Sperry and Ray, Cook and Madison, Mary Frie, Edgar Foreman and Co., Musical Bentleys, Madame Hilda, and Juggling Farrotto April 27-28 to good business. Next week Van Cleave, Denton and Pete, Dolph and Susie, Morty Kelly and Co., and Dan Holt.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Week April 27-28; The Bonanza April 27-28; good to well filled houses.—LIBERTY (H. W. Bishop, mgr.): Bishop's Players presented Quo Vadis 27-28; fine performance; seats well sustained by Landau, Sherman and Lucille Fletcher. **THEATRE** (H. W. Bishop, mgr.): Week April 27-28; opera well presented and general satisfaction given; good attendance.—ORPHEUM (George Elmy, mgr.): Advanced vaudeville to capacity houses; fine bill.

BAKERSFIELD.—OPERA HOUSE (W. T. Horne, mgr.): National Stock co. April 26-10.

COLORADO.

BOULDER.—CURRAN OPERA HOUSE (R. P. Penney, mgr.): Good vaudeville and business 1-2. **DECATUR'S** Minstrels 3-4. **BLACK CROOK** 5.—**NEW EMPIRE** (V. R. Baker, mgr.): This house, owned by the Reed and Black Amusement Co., opened April 27 with stock and high-class vaudeville to good houses. It is situated on the ground floor, seats about 415, and is modern in all respects.

COLORADO SPRINGS.—GRAND (R. H. Nye, mgr.): Week April 27-28; good business. **THEATRE** (H. W. Bishop, mgr.): Week April 27-28; good business. **THEATRE** (H. W. Bishop, mgr.): Week April 27-28; good business. **THEATRE** (H. W. Bishop, mgr.): Week April 27-28; good business.

LA JOLTA.—THEATRE (H. H. Boone, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskin, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business.

BRIDGEPORT.—SMITH'S (Edward C. Smith, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business.

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NEW LONDON.—LYRIC (Gaston Neubrik, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business.

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WILLIAMSTOWN.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business.

MERIDEN.—POLI'S (A. Duffy, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business. **THEATRE** (H. H. Boone, mgr.): Week April 27-28; good business.

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THEATRE CARDS

Advertisements in this column are taken at special rates for the accommodation of local theatre managers wishing by publicity to keep their houses before company managers. Charge \$1.50 per space line for sixteen lines. Four lines smallest space taken.

CENTREVILLE, MD. OPERA HOUSE.—L. H. MERRITT, mgr. Will book all good attractions coming to Annapolis, Maryland in 1908-1909. New house.

DUNKIRK, N. Y., NELSON THEATRE.—R. C. LAWRENCE, mgr. Good open time for right attractions. Doing a good business. Thoroughly modern. Doing our own booking.

GENEVA, N. Y., SMITH OPERA HOUSE.—New booking for next season. Apply to F. E. HARRISON, Manager, or JULIAN CAIRN.

LATROBE, PENNA

DRAMATIC DIRECTOR
Director Davis School of Dramatic Art, Orchestra Hall, Chicago

WE'RE NOT THE ONLY PEOPLE
to make good trunks. There are others (two concerns especially) who make mighty good ones but the fact that the **BAL**
and **WILLIAM** is not only the lightest but the strongest and most serviceable theatrical trunk manufactured gives
a very comfortable load.

WILLIAM BAL, Inc. Builders of **BAL**
210 W. 42d St., NEW YORK CITY
Are you in the guessing contest for the free \$25 XX Proof Trunk?

THE VAUDEVILLE MIRROR

VAUDEVILLE COMEDY CLUB

ENTHUSIASM OVER THE THEATRE PARTY IN HONOR OF PRESIDENT MORTON.

Members Looking Forward to a Treat on Wednesday Evening—Several Surprises at the Reception—New Club House Matter to Be Taken Up—Activities and Gossip of Members Here and Abroad



FRANCIS MOREY, Vice-President.

THE MIRROR is the Official Organ of THE VAUDEVILLE COMEDY CLUB

To-morrow (Wednesday) evening will be one of the red-letter nights of the season, as a large delegation from the club will occupy a section of the orchestra floor at the Circle Theatre to do honor to President James J. Morton. After the performance the members and their guests will go to the clubhouse, 147 West Forty-fifth Street, where a reception will be given, with the popular president as the guest of the evening. The house will be handsomely decorated, and a fine supper will be served. An informal programme will be presented, which promises to eclipse anything in this line ever seen in a New York club. It is asserted by the committee in charge of the festivities that the bill will be so strong, that if an admission were charged in keeping with the regular salaries of the entertainers, the seats would cost \$100 each, and be cheap at that. A number of genuine surprises will be sprung, and everything possible will be done to make the occasion one long to be remembered.

The important question of the building of a new clubhouse will be taken up in the near future. The officers for some time past have had under consideration several desirable sites, and the greatest care will be used in selecting the property, which must be in a convenient location, accommodating a heavy investment. There are a number of men in the club that have had experience in handling and financing real estate transactions, and there is no doubt that the matter will be very ably taken care of. The members are anxious to have a permanent home, but in affairs of this kind it is better to make haste slowly in order that the best results may be secured.

The House Committee has placed a fine bookcase in the reception room, and it is being rapidly filled with books contributed by members. There are already a number of very valuable and interesting volumes on the shelves, and it is hoped that if every member does his share the club will have a real library in a very short time. All sorts of books are welcome, except scrap-books containing personal press notices.

Julian Rose's success in London has been phenomenal. He went over without any plans, and after his first trial performance was flooded with offers of time that would keep him steadily at work for several years to come. Mr. Rose was not in extra robust health when he left New York, but reports that his reception by the English people has acted as a genuine tonic.

R. G. Knowles is again delighting his London admirers at the Palace. Later on he will go on a lecture tour.

Caryl Wilbur is well booked up in his sketches, 61 Prospect Street and other offerings. He likes England very well, but says he would like to run over about once a week to see his fellow members.

Edward F. Dano is pursuing his vocal studies in Milan, and expects to astonish his friends when he returns with his new voice.

Arthur Prince, George Mozart, Harry Tate, and Walter Vasco, European performers who are members, are all very busy on the other side, but keep posted on the doings at the club.

Among the other members who are at present in Europe are Henry Cronin, Harry Atkinson, Carl Baggesen, John H. Harton, Tom Hearn, E. L. Winchester and Adolf Zink. They are all doing very nicely.

Letters are at the club for Walter Daniels, James R. Conkey, W. L. Clifford, James A. Rice, Harry Hearn, Cal Stewart, E. Wilbur and Bert Wiggin.

The friends of Howard Trussell, second vice-president of the club, have been pleased to learn that the condition of Mrs. Trussell, who is recovering from several operations at Roosevelt Hospital, is decidedly favorable to her ultimate recovery.

Homer B. Mason emphatically denies the rumor that he is to be a member of the company at the Princess Theatre, Chicago, this Summer. Mr. Mason states that with Marguerite Keeler he will be in vaudeville for at least one more year, but whether he will play in America or England has not as yet decided.

Every member has received an official notification of the appointment of THE DRAMATIC MIRROR as the official organ of the club, and the Board of Directors has been congratulated warmly for their action in the matter.

The name of Robert Rogers was inadvertently omitted from the list of members published last week. Mr. Rogers has been an enthusiastic member for the past six months.

George W. Day, through his attorney, Mr. Strauman, of 353 Broadway, has recovered a judgment against Klaw and Erlanger for two weeks' layoff and railroad fares. The judgment exceeds \$400. It is understood that the judgment will be paid and no appeal taken.

The meeting held on Sunday, May 10, was one of the largest of the season. Matters of importance were discussed and placed on the table until the next meeting, when they will be finally disposed of. All members who are in town on May 17 are earnestly urged to attend.

Oris, the English comedy juggler, who recently joined, sails for Europe on Wednesday, carrying only pleasant recollections of his stay in America.

Julian Hittings, the impersonator of young women, has signed a contract with Cohen and Harris by which he will become a member of

the George Evans Honey Boy Minstrels. He has prepared an elaborate specialty that will be entirely different from anything he has so far presented.

President Morton, when seen yesterday at the club, expressed himself most emphatically in reference to a statement that appeared in a vaudeville paper on Saturday. "The falsity of the story appears on its face," said Mr. Morton. "The plan of appointing THE DRAMATIC MIRROR as the club's official organ had been under consideration for several weeks, and the matter was acted upon officially on April 26, six days before the notice of my performance in The Merry-Go-Round appeared. It may thus be seen that there was no personal prejudice in the matter, and any statement to the contrary is a deliberate falsehood."

PASTOR'S.

Several New Acts of Merit Add Interest to the Performance.

There were a number of new acts on the bill last week, including Libbie Blondell, Kendall, Hood and Crittendon, the Four Sullivan, and Bradley Angelo and Purcell, reviews of which will be found elsewhere. Mr. Pastor is always more than willing to give a chance to acts that promise well, and many of the new turns that have appeared at his house this season have secured excellent bookings. Vaudeville needs any novelties that can be brought into it, and Mr. Pastor is to be congratulated for giving the newcomers a chance to show what they can do. The bill last week was topped by the Yorks Comedy Four, who sang, danced and introduced some good funmaking. Smith and Baker are clever eccentric comedians, and their songs and dances were entirely successful. Mr. and Mrs. Browning, with some new material in their diverting skit, were well liked, and the Lippincotts sang and danced acceptably. Adams and Mack have a very amusing exposé of the tricks done by magicians, and Maudsley Herbert's musical dining table attracted attention. Other numbers were the Cycling Brunettes, Dacey and Chase, Juggling De Lisle, and the pictures.

COLONIAL.

Big Bill Includes Yorks and Adams, Rooney and Bent, and A Night on a Houseboat.

The chilly, damp weather of last week helped to keep business up to the standard, and the large audiences were delighted with a varied and attractive programme, headed by Yorks and Adams, who presented their short version of Playing the Fiddle, assisted by Adele Rafter and Linton De Wolfe. Pat Rooney and Marion Bent were extremely pleasing in The Busy Bell Boy, in which the dancing of Mr. Rooney is a big feature. Jesse L. Lasky's cleverly staged sketch, A Night on a Houseboat, introducing Elsie and Ethel Shaw, the twin daughters of Mrs. Alice J. Shaw, O'Malley Jennings, Frances Merivale and others, scored heavily. Julius Tannen's monologue had some fresh material, and his imitations are as good as ever. Floria Arcaro sang several songs at the piano, and closed with a few short imitations that are well done. Coram the ventriloquist, showed his talent to advantage, and La Gardia and her assistant troubadours showed how people are amused in sunny Spain. Jack Wilson and company in An Upheaval in Darktown, the Beale Valdeire Troupe of cyclists and the pictures completed the bill.

ALHAMBRA.

Eddie Foy Makes His Reappearance—Two Night-Class Musical Offerings.

Eddie Foy made his reappearance in vaudeville, offering a new act, which, together with those of La Scala Sextette and Les Amatis, is reviewed in another column. Captain Velvet, that fine and intense dramatic playlet by Edwin Arden, was splendidly acted by Blon Fernandez and W. L. Abington, assisted by Maurice Frank. The Miss Fernandes' work in this sketch is of a very high order of excellence, and her portrayal of the high-spirited Mexican girl was watched with breathless interest. Harold's dogs and monkeys, including the celebrated canine that stimulates inebriation to perfection, were a huge success. James F. Kelly and Annie M. Kent offered their diversified skit, and won plenty of laughter and applause, especially at the finish. Ray Costello and company acted a decided hit, and the Deane Brothers were applauded in their fine jumping specialty. The other members were the Swor Brothers, impersonators of the Southern darkey, and the motion pictures. Business throughout the week was very large.

ATLANTIC'S GOLDEN JUBILEE.

The fiftieth anniversary of the opening of Atlantic Garden, on the Bowery, was celebrated with great enthusiasm on Friday evening, May 8. The jubilee performance began at 7.30 p. m., and lasted until almost sunrise on Saturday. There were several large audiences during the celebration, for as fast as one crowd moved out another came in, and the life and swing of it all never stopped. Albert and William Kramer were kept busy receiving congratulations from men prominent in every walk of life, many of whom remembered when the Garden was the centre of the gay life of the city.

The place was opened by William Kramer, father of the present proprietors, on May 8, 1858. It has always been popular ever since, and many stars who have shone on Broadway have appeared there. Some of them are Emma Carus, the Ellmore Sisters, Maude Raymond, Alexander Dargatzis, Herbert Lloyd, Rose Beaumont, Fanny Fields, and Hines and Remington.

The bill on Friday evening was made up of Barr and Evans, Gertrude Lloyd, La Vigne and Hurd, La Belle Rosita, Biff and Bang, Charles Haywood, Delbaugh and Myra, Raskin Duo, Jeannette Dupre, Rosalie, and the Vedmars.

A PERFORMANCE IN COURT.

Irene Hobson appeared in Judge Graham's court in San Francisco a few days ago to defend her right to the use of a sketch called Meet Me in Syracuse, which Harry S. Sheldon alleged was his property. Miss Hobson claimed that she had written the act in collaboration with Sheldon, and in the course of her examination practically played the entire sketch, to the great delight of the judge, lawyers and spectators. The result was that an injunction obtained against Miss Hobson was dissolved.

BESSIE WYNN'S SUCCESS.

Bessie Wynn was one of the headliners of the opening bill at the new Majestic Theatre in Milwaukee week before last, and from reports received made a deep impression upon the representative audience gathered at the first performance. The scribes of the Milwaukee papers enthused over her singing to an extent that would make a less sensible young woman feel rather vain.

VERA NICHELENA'S PLANS CHANGED.

Vera Nichelena, who had intended to sail for Europe on Thursday last, has changed her plans and will remain on this side until early in August, when she will go abroad. She is booked to open her vaudeville tour at Lucerne, Switzerland, Sept. 1, and will play the principal cities, including Geneva, Berlin, Vienna, Budapest, Copenhagen, London and Paris, staying a month in each place.

THE KEITH AND PROCTOR THEATRES.

Eva Tanguay, Louise Randolph and George Abel Well Received.

Fifth Avenue.

George Abel and company in Three of a Kind replaced the Four Mortons on Tuesday, the Mortons retiring on account of the illness of Sam Morton. The Four Fords came from the Fifty-eighth Street house for one performance, and Mr. Abel filled out the rest of the week in an extremely satisfactory way. The Love Waltz continued for a third week and repeated its hit. The act is superbly staged. Emma Jones and company in George Abel's sketch, The Mayor and the Manicure, made a solid impression, and laughter pooled through the house during the entire act. Mr. Jepson is a whole-souled, jolly comedian, and his popularity is easily accounted for. Henry Clive and company offered an excellent magical act, full of surprises. Sydney Deane and company in Christmas on the Island, Knight Brothers and Sawtelle and the pictures also appeared, as did Sadie Jansell, whose act is reviewed elsewhere.

Fifty-eighth Street.

Eva Tanguay played a triumphant return engagement here last week, and to say that she is a drawing card is putting it very mildly. The house was crowded at every performance with enthusiastic Tanguayites, who gave the little comedienne a welcome of which any artist might well be proud. She entertained in her customary effervescent, joyous, care-free manner, and chased the cobwebs from many a tired brain. She is a veritable tonic for weary nerves, and made even the awful weather of last week bearable for the patrons. Howard and North, with their new drop, and their "sure-fire" sketch, had everything their own way. The Four Fords danced with great skill and energy and brought down the house. Ye Colonial Septette offered their dainty musical act with success, and Dan Burke and his School Girls proved a highly acceptable number. The Three Mosher Brothers in their comedy cycling act, Dick Lynch, the comedian, and the pictures were also in the bill. The Placerville Stage, a new sketch, is reviewed in another column.

125th Street.

The London Fire Brigade headed the list, and the fourteen members of the company worked very hard and won many laughs. Louise Randolph was a strong drawing card, and a review of her programme will be found elsewhere. The two big laughing hits of the week were scored by Willard Clarke and company in What Will Happen Next? and Al Shean and Charles Warren in Quo Vadis Upside Down. The applause honors were won by Felix and Cairo, the precocious youngsters who imitated Ben Rogers Brothers; Richard and George Tanguay, George M. Cohen and Fred Stone in decidedly pleasing fashion. They warmed up with a travesty on the Merry Widow waltz that brought down the house. The Rialto Comedy Quartette, with songs and fun; Elsie Faye and Nugent and Miller, singers and dancers; the Camille Trio, clever acrobatic clowns; and the pictures completed an excellent programme.

HANNERSTEIN'S VICTORIA.

Ethel Levey, Van and Beaumont, Harry Gilford, and the Novelloes Phases.

While there was a lack of novelty here last week there was a fine bill of standard acts that have won a permanent place in public favor. Topping the list was Ethel Levey, bright, buoyant and exuberant, who sang several songs, winding up with "Fride of the Prairie," which she has boomed into a solid hit. Billy B. Van was eccentrically amusing in The Other Boy, and was ably assisted by Rose Beaumont and others. Louis Simon and Grace Gardner in the always amusing skit, The New Coachman, were welcomed as old friends, and Harry Gilford's rehearsal of an overheard conversation between two English-speaking cats was received with shouts of approval. The Novelloes did some stunts from the backs of elephants, and put their animals through some very interesting paces. Thorne and Carleton had a good sketch with many funny lines, and Keefe and Pencil scored with their excellent skit and happy playing. Bowers, Walters and Crocker as rube acrobats, McNamee, the clay modeler, and excellent vitagraph views made up the rest of a good programme that drew big houses.

HISTORY OF "THE HOOK."

"Get the hook" has become part of the language, and those who like to know the origin and history of slang expressions will be interested in a booklet that has been gotten out and copyrighted by H. Clay Miner, that tells all about this quaint expression. According to this pamphlet, the first hook was used at Miner's Bowery Theatre in October, 1903. Tom Miner was superintending an amateur night performance, and a would-be tenor refused to leave the stage, in spite of hisses and jeers. Mr. Miner spied in a corner an old-fashioned crook-handled cane, and calling Charles Guthrie, the property man, had him lash it to a long pole. Mr. Miner then reached out, hooked the singer around the neck and yanked him in. This tickled the gallery boys immensely, and the next aspirant had not proceeded far before a lad in the "front" shouted "get the hook!" The name of the boy may never be known, but his apt expression will live for many a day. The original crude hook has been improved upon, and now it is a "prop" in every theatre in which amateur nights are a feature.

A CRISP DECISION.

Justice Dowling, in the Supreme Court, handed down a decision last week in the case of Sam Scribner against Clarence Wilbur that reads as follows: "It might be sufficient ground for denying this motion for a temporary injunction to say that a court of equity would not interfere in any way to protect rights in such a vulgar, stupid and indecent concoction as the so-called 'play' which plaintiff claims to own. But it may be said as well that upon the affidavits herein the rights and equities, so far as an artist, are all with defendant. Motion denied, with \$10 costs." The suit was brought by Scribner for the purpose of restraining Wilbur from using a vaudeville sketch called The New Scholar, which Scribner claimed was part of his burlesque. The Dowling decision was a blow to Wilbur, and as may be seen from the decision, won him his case handsly.

WELYN COMING TO NEW YORK.

Louis Welzyn, press representative of the New Grand, Indianapolis, has resigned, and ended his connection with the house May 2. In order to devote his entire time to writing vaudeville sketches, he will come to New York this week, where he will hereafter make his headquarters. Three new sketches by Mr. Welzyn, to be produced in the early Summer in New York, are Names Don't Count, by Howard Trussell and company; The Buffoon, by Emil Hoch and company, and a new one-act play, as yet unnamed, to be given a handsome production by Nick Long and Idaline Cotton. Mr. Welzyn has been very successful in his line of work, and has also written a number of songs that have met with favor, one of the best being "The Boy Who Stuttered and the Girl Who Lapsed," now being sung by William Rock and Maude Fulton.

NEW VAUDEVILLE ACTS.

STARS OFFER NOVELTIES AND AMBITIOUS NEWCOMERS SHOW THEIR TALENT.

Eddie Foy, Louise Randolph and Company, Libbie Blondell, Sadie Jansell, La Scala Sextette, Les Amatis, The Placerville Stage, Four Sullivan, Kendall, Ross and Crittendon, and Bailey Anglo and Purcell.

The following new acts were seen in the local theatres last week:

Stock Favorite is a Sketch.

Louise Randolph, who has played many parts successfully with the Keith and Proctor stock company at the Harlem Opera House, and who enjoys much popularity in the upper part of the city, made her debut in vaudeville at the 125th Street Theatre in a dramatic sketch, called The Password, written by Rudolph De Cordova and Alice Ramsey. The scene is laid in a room in the palace of the Minister of the Interior in St. Petersburg, and the story deals with Nihilism. Princess Pauline is deeply in love with Boris Sakaroff, an ardent Nihilist. Alexis Kakaravitch, the Minister, finds this out, and by setting a trap for the Princess and her lover, learns several important secrets. He makes an improper proposal to the Princess, promising that if she consents her lover and his fellow-conspirators shall not suffer. She, of course, rejects his proposal with scorn, and when matters have reached a crucial stage she stabs him to death and makes her escape through a secret door. The dialogue is built on the old-fashioned plan that calls for the full repetition of almost every important line, though it contains several speeches that give the leading woman good opportunities for elocutionary effects. Miss Randolph did everything possible for the very stagey character, showing considerable skill in her delivery and excellent taste in her posing. She was handsomely gowned, and won several hearty recalls. Charles Lane, as the villainous Minister, played with a sure touch, and was especially strong in his death scene. The piece was admirably set and carefully staged, under the able direction of Barry O'Neill.

A Nest Little Drama.

The Placerville Stage, a one-act comedy-drama by Charles Kenyon, was presented at the Fifty-eighth Street Theatre. The scene is laid in the living room of the home of the Carsons in Southern California. There are three Carsons, the father, son and daughter, and a young Englishman named Johnson who loves the daughter. The Carsons buy horses and make it to some one. Johnson holds up the stage, gets away with the mail bag, returns the letter to the boy, and stands a very good chance of being lynched, all for the sake of Lethesia Carson. Just when everything looks blackest, young Carson confesses all, and the lovers embrace to a slow curtain. The piece is simple and follows well-trodden paths. It was fairly well presented by Miss Archer (first name not programmed) as Lethesia, William Moroney as the father, Martin J. Faust as Johnson and George Manning as the father.

Some New "Foyisms."

Eddie Foy can always be depended upon to present something decidedly original in the way of fun-making, and his offering at the Alhambra, where he made his reappearance in vaudeville, is of the sort that only he could possibly think of. Grotesque and absurd in the extreme, the act nevertheless appealed to the majority of the spectators, and laughter held full sway while he was on the stage. It is a travesty on the acts of several male and female mimics, and includes broad caricatures of Andrew Carnegie, Gertrude Hoffman as the Gibson Girl, and others. Some of the bits of business are very funny, and it is safe to say that Mr. Foy's new specialty proved a delight to those who admire his line of work.

Several Songs and a Horse.

Libbie Blondell offered a new act at Pastor's, where she was a special feature, assisted by four "Jacks-in-the-Box," a cowboy-vocalist, and a real live horse. The "Jacks" are four youths that sit in one of the upper boxes and join in the act as occasion requires. The cowboy singer and his broncho are used to add picturesqueness to the rendition of "Moonlight on the Prairie," with which the act closes most effectively. Miss Blondell makes several changes of costume, and the turn, taken as a whole, is quite elaborate and pleasing.

She Mimics the Stars.

Sadie Jansell, late of The Social Whirl, made her vaudeville debut at the Fifth Avenue. She is another recruit to the growing army of mimics, and gave impressions of Alice Lloyd, Emma Anglin, Jack Norworth, Rose Stiel, Margaret Anglin, David Warfield, Ethel Barrymore, Eddie Foy and Anna Held. The Warfield imitation made a decided hit, and the one of Miss Barrymore also struck the fancy of the audience. Miss Jansell is clever and engaging, and her services should be in demand.

Excellent Operatic Singers.

La Scala Sextette, an organization of Italian operatic vocalists, appeared at the Alhambra in solo, duet, quartette and sextette work with very good results. They sang selections from Carmen, Rigoletto, Il Trovatore and Lucia Di Lammermoor, and were liberally encored. The members of the little company are Signor Paganini, Salvatore Nunziato, Carmine Montella, Madame De Sanctis, Miss Merilino, and Signor Benigno.

Europeans Make Debut.

Les Amatis, four girl pianists and vocalists from Paris, made their New York debut at the Alhambra, offering a pleasing act made up of piano selections and singing. The act consists of five numbers, the most interesting of which is an imitation of the corcina and flute by Miss Glais, who has a remarkable range of voice, and brought down the house by successfully reaching a very high note. The act as a whole made a favorable impression.

An Odd Singing Turn.

Elizabeth Kendall, Cecilia Ross and T. D. Crittendon were among the attractions at Pastor's, presenting an act called The Sergeant and the Rub-a-Dub Maid. The young women are discovered at washbasin by the man, and the three join in a very lively song, which is followed by others of the same sort, with "The Glow Worm" as a finish. The trio have good voices that blend well, and the act pleased.

A Dancing Quartette.

The Four Sullivan appeared at Pastor's in a singing and dancing turn, the steps being the special feature of the act. They sang solos and concerted numbers quite well, and made a rather attractive appearance. Their efforts were received with marked approval.

A Little Minstrel Company.

Bradley, Angelo and Purcell entertained the Pastor patrons with a minstrel performance, in which the three men did some excellent work. The usual jokes, repartee and songs are introduced, and the material is quite acceptable.

A VERY IMPORTANT MEETING.

Directors of United Booking Office Decide Several Momentous Questions.

The Board of Directors of the United Booking Office held an important meeting on Wednesday last, at which several questions of great importance to managers and artists were settled. Every manager whose bookings are made through the office was present in person or represented by a proxy.

The most important resolution passed was to the effect that all acts booked must be played, or the artists must receive their salaries. No act can be cancelled or have its time shifted or postponed without the consent of the act itself, and if the act declines to accept cancellation, shift or postponement the manager must play or pay. This will be of great benefit to performers, as heretofore many of them have suffered great hardships through sudden cancellation or shifting that has upset well laid plans and cost a great deal of money. As all managers booking through the office are obliged to furnish bonds the performer is thus amply protected.

The same resolution, however, contains a clause that will not be welcome news to the performers. It provides that any act playing an opposition theatre to a house booked by the United Office cannot be booked by a manager doing business with the United Office, unless the consent of R. F. Albee is obtained. Mr. Albee is to be the court of last resort in all cases of this kind. Any manager playing an act that has been declared "barred" will be fined a sum equal to the salary of the act so played, the money being turned over to the treasury of the United Office. This "barring clause" took effect on Wednesday, so that acts that have been promiscuous in their bookings in the past need have no fear unless they book opposition houses in the future. Acts making contracts with the United Office will be expected to live up to them strictly.

R. F. Rogers, general manager for William Morris, Inc., who was yesterday in reference to these matters, said that as far as his office is concerned the resolutions have not caused the slightest uneasiness, and business is progressing as smoothly as usual. Mr. Morris will be back in New York in about two weeks, when the work of laying out the routes for next season will be taken up.

BECK AND WILLIAMS SAIL.

Martin Beck and Percy G. Williams sailed for Europe on Thursday last on the America. They were present at the United meeting on Wednesday, when the matter of international organization was discussed. From the plans outlined at this meeting the American managers will endeavor to formulate an agreement with European music hall managers abroad, to work in harmony and in conjunction with the United Booking Office here.

According to the plans now outlined, Mr. Beck will leave the steamer at Cherbourg and go direct to Paris, where he will meet several of the Parisian managers, and after which he will go to Berlin as the guest of Director Steiner, of the Wintergarten, and address a meeting of German and Continental managers there.

Mr. Williams will go to London to confer with the English managers and later he will meet Mr. Beck on the Continent and together they will take an automobile trip through Italy and Spain.

AN UNUSUAL COMPLIMENT.

In a recent issue of *The Rocky Mountain Re-publican*, published in Salt Lake City, there appeared a lengthy editorial, headed "A Notable Performance," and devoted entirely to Julius Steger's sketch, *The Fifth Commandment*, in which Mr. Steger was playing at the Salt Lake Orpheum. The editor in writing of one of the principal scenes, says: "It is, without exception, the very strongest piece of acting that has been seen on any stage in Salt Lake for a year—perhaps ever. Mr. Steger has lifted vaudeville into unexpected realms. Many men and women follow his example so far as they can." There are many other comments in the editorial on the sketch and its presentation that are eulogistic in the extreme. It is most unusual for a newspaper to devote editorial space to description of, or comment on, a vaudeville performance, and Mr. Steger should feel justly proud that he was singled out for such distinction.

MILLMAN TRIO TO RETURN.

The Millman Trio are again playing at the Wintergarten, Berlin, their fourth engagement (four weeks each) at that house in a little over one year. They open May 4 at the Folies Marigny, Paris, and will remain there during May and June. About July 1 they will sail for home, after an absence of twenty-three months, during which they have played all the principal theatres in Europe, including three months at the London Alhambra and three months at the Olympia and Folies Marigny, Paris. They have enjoyed their European experiences immensely, but will be glad to make their reappearance in America on September 7, from which date they are booked ahead for a year.

BOY COMEDIAN A STUDENT.

It may interest stage children and their parents to know that Master Elliott Nugent, who worked all this season doing his monologues, kept up his studies by the engagement of a substitute, or idle, teacher in each city, who devoted an hour or two a day to helping him with his studies. On returning home with his parents (J. C. Nugent and Grace Fertig, who did their sketch on the same bills), he not only made his promotion in the local school at Canal Dover, Ohio, but "jumped a room." Mr. Nugent found that substitute teachers may usually be engaged in each city at small cost by phoning the local school superintendent or principal.

LUESCHER GETS VERDICT.

The suit of Mark D. Luescher against Joseph M. Weber for alleged breach of contract was tried last week in the City Court and resulted in a verdict for Mr. Luescher for \$800, the full amount asked. Luescher testified that Weber had engaged him as business manager of Weber's music hall, in reply to which William R. Hill and L. J. Rodriguez, Weber's attorneys, were to the effect that negotiations had been carried on with Luescher, but that no definite agreement had been reached. The plaintiff strengthened his case by telling of an offer from Felix Iman that he had refused, and Mr. Iman corroborated the statement.

LUNA PARK TO OPEN

Luna Park, Coney Island, will open for the season on Saturday, May 16, with more than the usual amount of ceremony. At 2.30 p. m. Frederick Thompson and his invited guests will leave Times Square in thirty-eight automobiles, that will parade down Broadway and through Brooklyn to the Park, headed by a large band, seated in a big auto. The general public will not be admitted until the special guests have had a chance to inspect the many improvements made since last season. They will later partake of a banquet, at which the speeches will be limited to three minutes.

LEAVITT STARTS SUIT.

Abe Leavitt began an action in the Supreme Court last week to recover \$25,000 damages from Meyer C. Feinberg. In his complaint Leavitt alleges that for forty years he has owned and exploited the Rents-Bantley company, and that Feinberg, on April 1, falsely represented himself as the manager of the Rents-Bantley company and offered to give performances for twenty-five per cent. of the gross receipts, whereas Leavitt had always received fifty per cent. The case will interest all managers, but it will not be tried for some time.

VOGEL'S MINSTRELS END SEASON.

The twelfth annual tour of John W. Vogel's Big City Minstrels terminated at Pittsburgh Sunday, April 25. Notwithstanding the financial condition of the country, this was one of the most prosperous seasons Manager Vogel has enjoyed. The season of 1906-1907 will be inaugurated at Columbus, O., on or about July 22, and rehearsals will begin at the High Street Theatre Monday, July 12. Mr. and Mrs. Vogel with their niece, Florence Correll, are spending the summer at their cottage, "The Bungalow," at Buckeye Lake, O.

MEREDITH SISTERS SAIL.

The Meredith Sisters, after an extremely successful season in America, sailed for Europe on Saturday on the *Compassia*. They will open in London shortly after their arrival on the other side, in a big new act that is already extensively booked at a large salary. In preparation for this event they have spent much time, thought and care upon their costumes and the other accessories that they hope will aid them in making a favorable impression upon the public of Great Britain and the Continent.

WILD WEST GOES ON TOUR.

After one of the most successful engagements it has ever played in New York, Buffalo Bill's Wild West closed at Madison Square Garden on Saturday night, and for the next six months will be under canvas, delighting the people of other cities. On Wednesday evening last Mystic Shriners and their women friends to the number of two thousand attended the performance. A mock initiation ceremony, in which the bucking mule took part, aroused tremendous enthusiasm and loud laughter.

THE GREAT RAYMOND IN SOUTH AMERICA.

The Great Raymond, now on a tour of the world, writes *Ten Minutes* from Surinam, D. G. W. I., that business is exceptionally good. He has re-engaged Harry L. Reichenbach as business manager, and the latter sails from New York this week to join the company and do the advance work. The Great Raymond opens in Para, Brazil, June 15; Rio de Janeiro, June 20, for four weeks; going thence to Buenos Aires for an indefinite engagement, after which the company will sail for Capetown, South Africa.

MARTIN MAKES A CHANGE.

Paul R. Martin, who during the past season has built up a strong dramatic department in the Indianapolis Star, has resigned his position as dramatic editor of that paper to become assistant manager and press representative of the Grand Opera House, the leading vaudeville theatre of Indianapolis. Mr. Martin has been connected with a number of Western papers, and, although he is one of the youngest, he is also one of the best known dramatic reviewers in the Middle West.

MCCLILAN—MILTON.

Fred McClilan, who is Frederick Thompson's right hand man at Luna Park, Coney Island, was married on Thursday, April 20, to Millie Milton, who formerly played the only female role with Harry Tighe's *Collegians*. The happy pair began their honeymoon at Atlantic City, and it will be continued at Coney Island, as Mr. McClilan is very busy superintending preparations for the reopening of Luna Park on Saturday, May 16.

AN INTERESTING DISCUSSION.

In the current number of the *University Quarterly*, New York, Percy Mackaye, the playwright, looks with dismay on the increasing popularity of the vaudeville form of entertainment, and as there are two points of view from which to survey this subject, the publishers of that periodical invited Martin Beck, prior to his sailing, to contribute an article reviewing the situation from a practical standpoint. Mr. Beck promised to give the matter careful thought during his present trip abroad, and will submit a reply upon his return. Mr. Mackaye thinks vaudeville vitiat-ing to the American native capacity for a true drama of democracy. It means the gradual paralysis of the people's critical faculty, he thinks, and he denounces "the unmeaning haste, the exaggerated feats of skill, the holier-than-thou, the overrated fatigue, as evidence not of spec-ificity and wholeness, but of neurasthenia." Mr. Beck is well qualified to discuss the popularity and vogue of vaudeville, and what he may say in reply to Mr. Mackaye will be of interest.

DRAMATIC RECITATIONS PLEASE.

From several cities in the West come reports of a success scored by Pasquella De Vos in a specialty consisting of dramatic recitations. As a rule efforts of this kind are not received very kindly by vaudeville audiences, but Miss De Vos seems to have aroused interest and enthusiasm by her work. She opens with a piece called "Have You a Wife?" which is in a light vein, and follows it with "The Gypsy's Oath" and "Hagar," both intensely dramatic selections.

HAS HER NAME LEGALIZED.

Trizie Friganna made application on April 24 in the Supreme Court in Brooklyn to have her stage name legalized, replacing it for her real name, which is Della Callaghan. Judge Dike listened to Miss Friganna's argument, which was that she has used her stage name so long that no one knows her when her real cognomen is mentioned, and graciously granted her request. Her mother's maiden name was Margaret Jane Friganna.

COLONEL CODY GETS AN AXE.

The Modern Woodmen of America connected with the local lodge witnessed the Wild West at Madison Square Garden on Tuesday evening last, to do honor to Colonel W. F. Cody. Just after the famous scout dashed into the arena, a committee stepped forward and presented him with an immense axe, made of flowers of various kinds. Colonel Cody was highly pleased and waved his sabre to the Woodmen in acknowledging their applause.

PERCY PLUNKETT HOME AGAIN.

Percy Plunkett is back in New York again, after a six months' stay in Europe. It is his intention to make his reappearance on the vaudeville stage in a monologue, using a "straight" make-up, and introducing songs, stories and recitations. As a finish he will impersonate a "rube," telling of his experiences in London. Mr. Plunkett enjoyed his trip immensely and is regaling his friends with stories of his adventures on the other side.

ARMY MEN AT HIPPODROME.

There were 450 members of the Grand Army of the Republic present at the Hippodrome on Monday evening of last week, representing about forty posts of the order. They enjoyed the Battle of Fort Arthur immensely and also waited for Onip and the other features of the big programme. Among the notables present were General Horace Porter and General Frederick D. Grant.

SAID TO THE MIRROR.

EDWIN T. EMERY: "The sketch, *Happy*, presented by Byrd and Vance at Pastor's Theatre, recently, and credited on the programme to Mr. Byrd and Jack Burnett, was written by me for Byrd and Vance, and produced under my direction at the Empire Theatre, San Francisco, four years ago."

HIPPODROME'S CLOSING DATE.

The Hippodrome will close for the season on Saturday, May 23, when the big army of players,

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John D. Hopkins
s to whom she referred last week. Quickly, nervously, but
age of greatest interest here. Some of her observations are
these in a legitimate element of philosophy in her replies to
sential Appeal, Sept. 27, 1917.

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CRUVAL OF KITTY: Delaware, O. 12, Marion 13, Findlay 14, Upper Sandusky 15, Lima 16.
HARLOW STOCK, REINHALD: Newark, N. J., May 11-July 10.
BLACK COOK, JR., BURLINGAME: Rochester, N. Y., 11-12, Ashtabula 13-14.
BURMAN, EARL (C. G. Hilina, mgr.): Green Bay, Wis., 11-12, Ashtabula 13-14.
CANNON GRASS BURLINGAME: (Pete Burns, mgr.): Philadelphia, Pa., 12-13.
CLIFF AT VAMAR (John Waver, mgr.): Livingston, N. Y., 11, Billings 12, Miles City 14, Jamestown, N. D., 15.
FITZPATRICK, MAX (Chas. Cort, mgr.): Redwood, Cal., 12, Porterville 13, Visalia 14, Hanford 15, Fresno 16.
OCEAN THEATRE STOCK (Dr. Baumfeld, mgr.): Los Angeles 11, San Francisco 12, San Diego 13, San Jose 14, San Francisco 15, Los Angeles 16.
GOLDFELD, MINNIE (C. G. Pearl, mgr.): Laramie, Wyo., 12, Ft. Morgan, Col., 13, North Platte, Neb., 14, Kearney 15.
GREAT MYSTIC (Henry Miller, mgr.): North Adams, Mass., 11, Great Barrington 12, New Britain, Conn., 13, Westford 14, Holyoke, Mass., 15, South Norwalk, Conn., 16, Stamford 17, Portland, Me., N. Y., N. Wash. 18, St. Paul 19, Worcester 20.
JUMP A WOMAN'S WAY (Lincoln J. Carter, mgr.): Chicago 11, 12, 13, 14, 15, 16.
KENDALL, RITA (Ardie and Singer, mgrs.): Boston, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.
LAUCKE, WILTON (W. A. Brady, mgr.): Seattle, Wash., 11-13.
LATIMER and LING STOCK (Eastern): Brussel, Latimer, 12-13, Roanoke, Va., May 11-June 14.
MAKING HIS HOME (Brady and Grimmer, mgrs.): Hamilton, N. Y., 11-13.
MARTIN, AL (Wm. A. Brady, mgr.): Salt Lake City, U. 11-13.
NAKISHOVA, MIMI (Robert Brothers, mgrs.): New London, Conn., 12, New Haven 13, Waterbury 14, Meriden 15, Northampton, Mass., 16, Montreal, P. Q., 17.
RYAN, DANIEL: Richmond, Va., 11-13, 14, 15, 16, 17, 18, 19, 20.

ST. ALBANS, VERMONT. (A. R. London, mgr.): The Grand Opera House, St. Albans, Vermont, is now open for the season. The first performance was given on April 22nd, when the company presented "The Merchant of Venice". The house was filled to capacity, and the performance was a great success.

VERMONT.

ST. ALBANS, VERMONT. (A. R. London, mgr.): The Grand Opera House, St. Albans, Vermont, is now open for the season. The first performance was given on April 22nd, when the company presented "The Merchant of Venice". The house was filled to capacity, and the performance was a great success.

VIRGINIA.

RICHTER, VIRGINIA. (A. R. London, mgr.): The Grand Opera House, Richter, Virginia, is now open for the season. The first performance was given on April 22nd, when the company presented "The Merchant of Venice". The house was filled to capacity, and the performance was a great success.

WASHINGTON.

YACONA, SAVY (P. Gorman, mgr.): The Grand Opera House, Yacona, Savoy, is now open for the season. The first performance was given on April 22nd, when the company presented "The Merchant of Venice". The house was filled to capacity, and the performance was a great success.

WEST VIRGINIA.

WHEELING, COURT (P. Gorman, mgr.): The Grand Opera House, Wheeling, West Virginia, is now open for the season. The first performance was given on April 22nd, when the company presented "The Merchant of Venice". The house was filled to capacity, and the performance was a great success.

PARKERSBURG, GARDEN (W. E. Knorr, mgr.): The Grand Opera House, Parkersburg, West Virginia, is now open for the season. The first performance was given on April 22nd, when the company presented "The Merchant of Venice". The house was filled to capacity, and the performance was a great success.

WISCONSIN.

RACINE, THEATRE (Central States Theatre Co., mgr.): The Grand Opera House, Racine, Wisconsin, is now open for the season. The first performance was given on April 22nd, when the company presented "The Merchant of Venice". The house was filled to capacity, and the performance was a great success.

SHENANDOAH, OVERA HOUSE (W. E. Knorr, mgr.): The Grand Opera House, Shenandoah, Wisconsin, is now open for the season. The first performance was given on April 22nd, when the company presented "The Merchant of Venice". The house was filled to capacity, and the performance was a great success.

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WYOMING.

CHEYENNE, CAPITOL AVENUE (Edward F. Smith, mgr.): The Grand Opera House, Cheyenne, Wyoming, is now open for the season. The first performance was given on April 22nd, when the company presented "The Merchant of Venice". The house was filled to capacity, and the performance was a great success.

CANADA.

HAMILTON, ONT. (A. R. London, mgr.): The Grand Opera House, Hamilton, Ontario, is now open for the season. The first performance was given on April 22nd, when the company presented "The Merchant of Venice". The house was filled to capacity, and the performance was a great success.

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